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SQUARE DANCING

APRIL 1966

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("From The Floor" is the Square dancer's opportunity to take "pot shots" at "Sets in Order" or the Square Dancing picture in general. Send your comments to the Editor, "Sets in Order," giving full name and address. Unsigned letters will be disregarded.)

Dear Editor:

We just read the Style Series article on the figure Venus and Mars in the February Sets in Order. It sure brought back old memories. We danced Venus and Mars as an exhibition at a festival in Kansas City, Mo., about 15 years ago. We just started square dancing again about a year and a half ago and we enjoy every dance we go to...

John and Loretta Ward
Kansas City, Mo.

Dear Editor:

As far as I'm concerned, square dance life on the Ocean Wave has got rough—and monotonous! We dance about 3 times a week—are square dancers of 10 years or so duration—and last night I had the feeling that if our caller (a well-known recording artist) cast me on the waves once more to swing me thru and spin my top and trade me and etc., I would have to swim to shore...

I have nothing against the Ocean Wave figures which are interesting PROVIDED they are used together with some of the other figures during an evening and not overdone to such a great degree. The fault is in the programming, I suppose. Surely there must be some current calls which DO NOT feature the Ocean Wave figures. I hope that the callers who might read this will look around for them—and provide some variety for us. I'm about to sink in those Ocean Waves!

Pat Geddis
Los Angeles, Calif.

KEOKUK COVERAGE

Dear Editor:

Your article, "A Helping Hand for Keokuk" was a complete, warm and human piece of square dance journalism.

First, it reported the facts, which we had not yet received except as general news stories in the daily press. Second, it focused attention on what people could do to help. Third, it
(Please turn to page 46)

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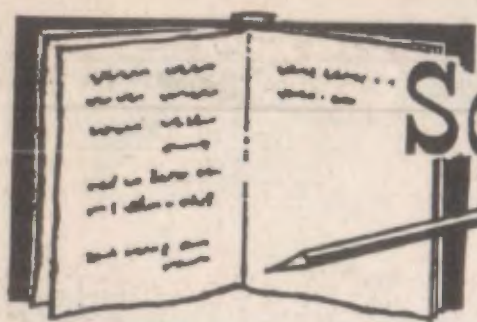
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***Sets in Order* — ASILOMAR**

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SQUARE DANCING PLEASURE



Square Dance Date Book

- Apr. 1-2-13th Annual Alabama Jubilee
Munic. Audit., Birmingham, Ala.
- Apr. 1-2-16th Annual S/D Festival
Munic. Audit., Dodge City, Kansas
- Apr. 2-Key Hoppers Guest Caller Dance
Marathon, Fla.
- Apr. 2-3rd Ann. Prairie Schooners Benefit
Dance, Elks Ballroom, Sidney, Nebr.
- Apr. 2-12th Ann. Virginia S/D Festival
Charlottesville, Va.
- Apr. 2-Guys & Dolls Annual S/D Festival
Community Bldg., Tecumseh, Nebr.
- Apr. 2-3rd Ann. Forest City Festival
Lucas Secondary School, London, Ont., Can.
- Apr. 2-Purple Heart Dance C.K.S.D.A.
Masonic Bldg., Burr Oak, Kans.
- Apr. 2-N.E. Okla. Assn. 19th Ann. Festival
Civic Center, Tulsa, Okla.
- Apr. 2-Guest Caller Dance
Hayloft, Asbury Park, N.J.
- Apr. 2-Nevada Assn. Annual Spring Festival
Tonopah, Nevada
- Apr. 3-Guest Caller Dance
Ranchland, Mechanicsburg, Pa.
- Apr. 3-17th Ann. Omaha Council S/D Fest.
Civic Audit., Omaha, Nebr.
- Apr. 9-Centennial Squares Easter Bunny Hop
Y.W.C.A., Clarksburg, W. Va.
- Apr. 15-16-C.K.S.D.A. Jubilee
Kenwood Park, Salina, Kansas
- Apr. 15-16-12th Ann. North Dakota Conv. &
Jamb., Bowman, North Dakota
- Apr. 15-16-11th Ann. Las Vegas S/D Conv.
Convention Center, Las Vegas, Nev.
- Apr. 15-16-2nd Virginia Penins. S/ & R/D
Marathon, Kecoughtan H.S. Cafeteria
Hampton, Va.
- Apr. 15-17-2nd Ann. Holiday for Spring
Prudhomme's, Vineland, Ont., Canada
- Apr. 15-17-19th Valley of Sun Festival
Veterans Colosseum, Phoenix, Ariz.
- Apr. 16-T-Bird Frolic
Waco, Texas
- Apr. 16-Houston S/D Council Jamboree
Fonde Recr. Center, Houston, Texas
- Apr. 16-17-8th Ann. Buckeye State S/D Conv.
Sports Arena, Toledo, Ohio

(Please turn to page 64)

Sets in Order

Published monthly for and by Square Dance
and for the general enjoyment of all.

VOL. XVIII NO. 4

Printed in U.S.A.

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Second class postage paid at Los Angeles,
California

Subscription: \$3.70 per year (12 issues)
American Funds

PLEASE NOTE: Allow at least six weeks'
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SINGING CALLS

TAKE ME BACK TO TULSA — Swinging
Square 2332

Key: F Tempo: 128 Range: High HA
Caller: Chuck McDonald Low LC
Music: Western 2/4 — Piano, Guitar, Banjo, Drums, Bass

Synopsis: (Break) Swing — circle — around corner — see saw — allemande — grand right and left — do sa do — swing — promenade. (Figure) Heads right and left thru — star thru pass thru — do sa do — ocean wave — swing thru — swing thru — right and left thru — corner swing — promenade — swing.

Comment: A very repetitive tune. Dance patterns are well timed and standard. Music makes a better hoedown than singing call. (See hoedown reviews.)
Rating: ☆

ROBERT E. LEE — J-Bar-L 5007*

Key: C & G Tempo: 126 Range: High HC
Caller: Joe Lewis Low LC
Music: Standard 2/4 — Accordion, Banjo, Vibes, Bass, Rhythm-Guitar

Synopsis: Complete call printed in Workshop.

Comment: Good music and standard patterns with good use of lyrics. This tune has been used several times but is always a good one.
Rating: ☆☆☆+

YOU ALL COME — Bogan 1191

Key: A flat Tempo: 128 Range: High HC
Caller: Billy Dittmore Low LC
Music: Western 2/4 — Violin, Guitar, Clarinet, Drums, Bass, Piano

Synopsis: (Break) Allemande — forward two for
(Reviews continued on page 8)

HF	
HE	
HD	
HC	
HB	
HA	
LG	
LF	
LE	
LD	
LC	
LB	
LA	
ELG	
ELF	

HOW TO USE THE RECORD REPORTS

Each report gives an analysis of the record and the dance. The shaded area in the chart indicates the voice range used by most recording companies. By comparing the voice range letters in each analysis with those on the chart, you should be able to determine the record's suitability to your voice. Occasionally a report will be starred (*) in which case you will find the calls reproduced in the Workshop section of the same issue.

Some of the square dance records reported will have rating symbols at the end of the "Comment" section. These represent the opinion of the reviewing committee. Symbols used indicate as follow: ☆Average, ☆☆☆Above Average, ☆☆☆☆Exceptional, ☆☆☆☆☆Outstanding.

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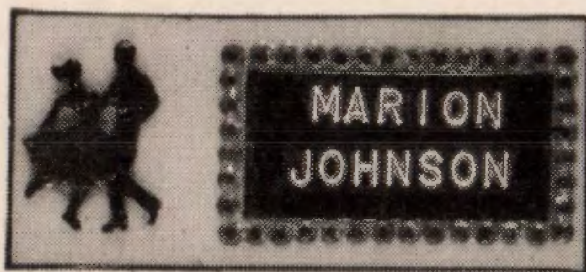
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SL-123 CITY LIGHTS

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SL-124 CUTIE Caller: Dick Enderle



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thar star — shoot star — four ladies chain —
 do paso — right and left grand — promenade.
 (Figure) Heads up and back — star thru —
 Calif. twirl — do sa do — ocean wave — end
 trade — swing thru — box the gnat — pull by
 — allemande — promenade.

Comment: Acceptable music and a choppy tune.
 Dance patterns are interesting but very busy.

Rating: ☆+

YELLOW BIRD — Grenn 12079

Key: E flat

Tempo: 130

Range: High HC

Caller: Ron Schneider

Low LB

Music: Western 2/4 — Clarinet, Piano, Vibes,
 Drums, Bass

Synopsis: (Break) Ladies chain — chain back —
 around corner — see saw — men star right —
 pass own, allemande — do sa do — swing
 — promenade. (Figure) Heads up and back —
 square thru — split two to a line — bend the
 line — up and back — box the gnat — right
 and left thru — star thru — dive thru — square
 thru 3/4 — corner swing — promenade.

Comment: Music is well played and dance pat-
 terns are standard with good timing. Tune is
 a little repetitious.

Rating: ☆☆

OUT OF YOUR MIND — Blue Star 1777

Key: E flat

Tempo: 132

Range: High HC

Caller: Al Brownlee

Low LC

Music: Western 2/4 — Guitar, Violin, Piano,
 Rhythm-Guitar, Bass

Synopsis: (Break) Ladies chain — chain back —
 circle — allemande — weave — do sa do —
 gents star left — do sa do — promenade. (Fig-
 ure) Heads square thru — star right with sides
 — heads star left — right and left thru —
 swing thru — ocean wave — swing thru —
 right and left thru — dive thru — square thru
 3/4 — swing — promenade.

Comment: Good music using the tune "I'm Look-
 ing Over a Four Leaf Clover." The dance pat-
 terns are interesting and close timed.

Rating: ☆☆

GOOD TIME POLKA — Hi-Hat 329

Key: A flat

Tempo: 132

Range: High HC

Caller: Ernie Kinney

Low LC

Music: Polka 2/4 — Trumpet, Guitar, Accordion,
 Piano, Rhythm-Guitar, Bass

Synopsis: (Break) Ladies promenade — box the
 gnat — men star left — star promenade — back
 out, full turn — circle — allemande — prome-
 nade. (Figure) Heads promenade half — right
 and left thru — same ladies chain — sides Dixie
 chain — both turn left single file — heads pass
 thru — corner swing — allemande — prome-
 nade.

Comment: A lively polka tune to excellent mu-
 sic. Conventional dance patterns and easy
 lyrics to learn to sing.

Rating: ☆☆☆

BIRD OF PARADISE — Hi-Hat 331*

Key: B flat

Tempo: 130

Range: High HB

Caller: Red Bates

Low LB

Music: Western 2/4 — Guitar, Accordion, Vibes,
 Piano, Rhythm-Guitar, Bass, Trumpet

(Please turn to page 66)

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NATURALLY

Called by Bob Page

LATEST ROUNDS

SIO 3154

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SIO 3153

MARIE/LET'S POLKA

These records available at the dealers listed on pages 65 & 67



AS I SEE IT

bob osgood

April, 1966

WHEN WE STARTED writing about the Keokuk square dance disaster back several issues ago, we had intended to run a list of the individuals, clubs and associations which so generously donated to the disaster fund. So great has been the response that such a listing would be impossible.

The folks in Keokuk who have been handling the disaster fund have been quick and thoughtful in their acknowledgment of the various donations.

However, acknowledging these gifts has not always been possible, for a large part of the almost \$140,000 collected to date has been donated anonymously — just cashier's checks or cash sent to the Keokuk headquarters signed "from a square dancer" or with no signature at all.

We've been so appreciative of the great number of your letters to us on this tremendous experience that we'd like to use this opportunity to say thank "you." We wish we could print them all and tell everyone about the benefit dance held in your area, the special donations collected from various clubs, and the contributions sent in by individuals who want to help.

The idea to "adopt" an individual child or to help a family needing a permanent housekeeper seems to be progressing well. If you would like to take part in this continuing program to benefit the square dancers in Keokuk, you may write to Richard Denly, 1413 Palean Street, Keokuk, Iowa.

On Our Cover

JUST WHAT THE DOCTOR ORDERED." How many times we've heard this said about square dancing. "John spends all his daytime hours under the roughest kind of pressure at the office, and with me it's the children, the house and all that; so our family physician advised that we do something together and

suggested square dancing."

I imagine we have not just dozens, but tens of dozens of letters from folks who were led into square dancing because their health or something in their lives called out for the type of relaxing recreation so aptly filled by this great pastime.

And so our cover this month, by artist Charlie Dillinger, shows that the remedy for many of today's problems can be a good healthy dose of American square dancing.

If your physician recommended square dancing to you, perhaps he'd like a sample copy of *Sets in Order* to display in his waiting room. Just drop us a note and we'll fire out a sample copy. Better yet, talk him into subscribing for a year!

Different Things for Different People

DANCERS AND CALLERS who travel from area to area are often amazed at how many ways the square dance movement can be interpreted. For instance, the country seems to be fairly well divided into areas that are made up of either dancer-run clubs or caller-run clubs. There are a few places where both are in evidence but as a rule, the area seems to have swung to one or the other.

The permanent home-caller club still seems to be predominant, though there are a great number of areas where the clubs feature a different caller (usually from their own area) for each club dance.

It would be surprising for some folks to learn that square dancing is almost unknown except as a Friday or Saturday night activity in many major areas. In others the biggest play is for the middle of the week. In the northern part of California, workshops with the club's regular callers are the accepted rule during the week. "Hoedowns" or special party dances are almost always held on Saturdays.

The general format of an evening of dancing composed of seven or eight tips (each tip consisting of one round, one patter call, one sing-

ing call and a brief rest) is adhered to in a majority of areas. There are many spots that feature three squares to a tip and no rounds. There are others that advocate two squares and two rounds with no intermissions and still some other areas where there may be one or two squares and three or more rounds to a tip.

In all of this, square dancing seems to have resolved itself into area patterns. Somewhere along the line a format was established and became the program followed by each new club coming into the picture. Who's to say which is the best? It seems to be a case of the dancers enjoying most that to which they have become accustomed.

On to Europe!

PERHAPS THE LARGEST single contingent of square dancers ever to "invade" the European scene will depart the North American continent August 31st. Our prime destination this time is the city of Ludwigshafen on the Rhine river, near Mannheim, Germany. This will be the site of the Second All-Europe Square Dance Convention.

With us in our group and coming from four Canadian provinces and nineteen states, will be several outstanding callers and round dance teachers, four past presidents of the National Square Dance Conventions, and many enthusiastic square dancers just out for a good time and an opportunity to see the world in the company of other square dancers.

This will be the first time that one of these trips will feature a square dance caller leader from Canada. Al and Norma Berry from Chilliwack, British Columbia, will be spearheading the Canadian contingent and will be very active in the convention phase of the program. Dave and Angie Taylor from Michigan, Don and Marie Armstrong from Florida, Frank and Carolyn Hamilton from Pasadena, California, and Howard and Peggy Thornton, Oklahoma,

along with the Osgoods, will be the tour escorts, depending of course upon the total number of people signed up for the trip.

Places we'll be visiting in addition to Germany will be Lucerne, Switzerland; Rome, Italy; Vienna, Austria; Paris, France; London, England; and finally Brussels, Belgium. Write to us here at Sets in Order if you're interested and, if not this year, perhaps you'd like to take part in one of these vacations of a lifetime with wonderful square dancers in the future.

Potpourri

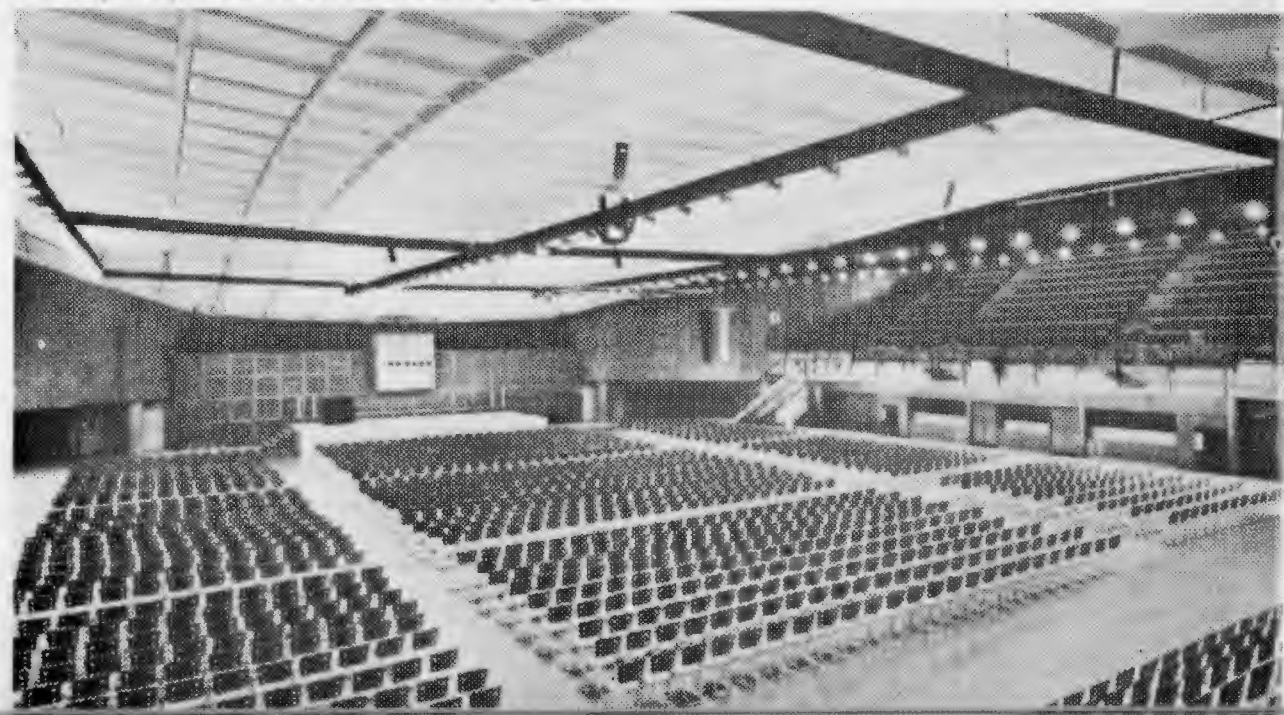
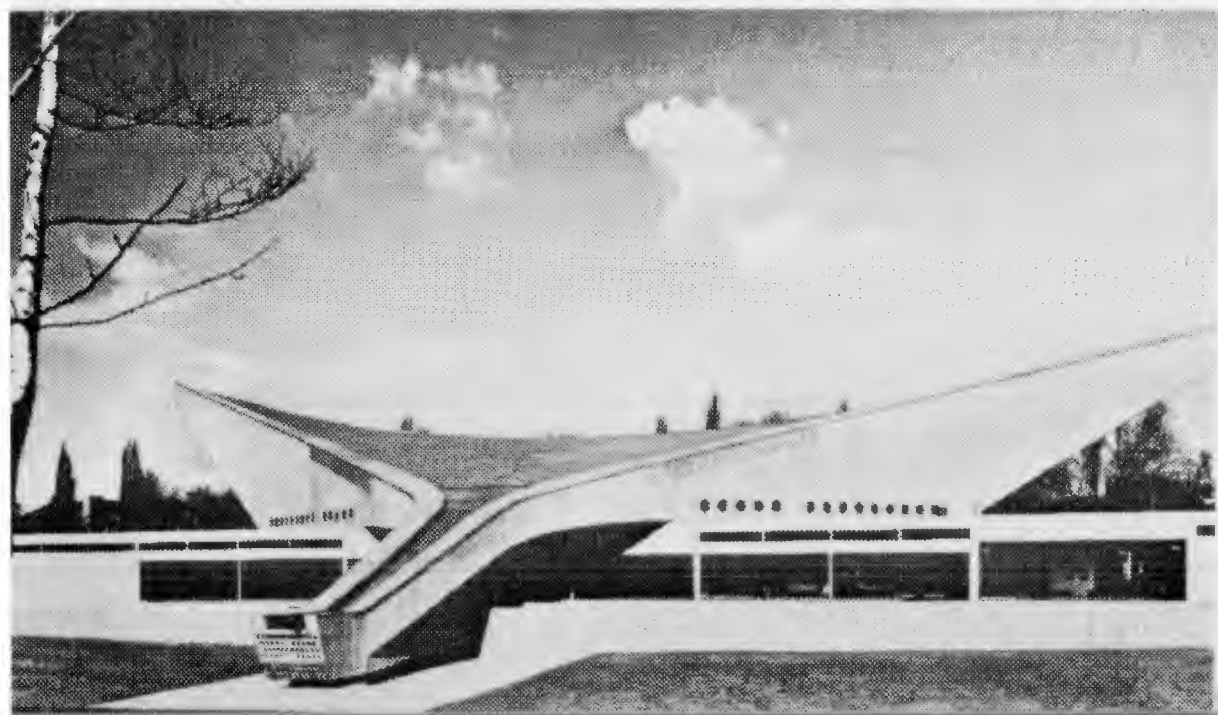
IT'S ALWAYS A PLEASURE to watch master callers at work and we had a good opportunity here recently to study two of the tops — Frank Lane and Marshall Flippo — in action for a solid week. The combination of a tremendous talent, a sensitivity to the needs of the people and the warm and human personalities in both instances seems to be the unbeatable combination. None of the material seemed to be too difficult nor too simple, and the language used everybody could understand. So precise was the calling, so definite the instruction, that even Lane's "Snaparoo" immediately translates itself into a star thru and Flippo's "Flip-Flop" becomes a double star thru. We liked it!

* * *

The drive to get a National Square Dance week is underway. Ernest Schleuning and Kathryn Dennis, who form the Committee for National Square Dance Week of the Black Hills Callers Association in Rapid City, South Dakota, sent us a copy of a letter from Congressman Bob Wilson (California) and the Joint Resolution entered in the Congressional Record:

"To authorize the President to proclaim the fourth week of September of each year as

Here it is—the modern Friedrich-Ebert Halle—in Ludwigshafen on the Rhine River, site of the Second Annual All-Europe Square Dance Convention. Exterior view (left) and inside view (right).



National Square Dance Week: Resolved by the Senate and the House of Representatives of the United States of America in Congress assembled, That the President is hereby authorized and requested to issue annually a proclamation designating the fourth week in September of each year as National Square Dance Week in recognition of the fact that square dancing is an integral part of American recreation and calling upon the people of the United States to observe such week with appropriate ceremonies and activities."

In order to insure having the week of September 24th through September 30th of 1966 proclaimed by the President as National Square Dance Week, letters should be sent to Congressman Wilson or to your own Senator or Congressman.

* * *

The folks who will be putting on the National Square Dance Convention in 1967 are on the lookout for a young lady square dancer born in May or June of 1952. If this fits you, one of your children, or an acquaintance, please send name, address, birthdate and, if possible, a snapshot to Vic Wills at 200 Treaty Road in Drexel Hills, Pennsylvania. Vic and Peggy Wills will be the general chairman for the 16th National Convention slated for 1967.

* * *

Incidentally, a renewed effort is being made by this same group to get the long sought-after U.S. Commemorative Stamp issued simultaneously with the '67 Convention. We are told that all the letters, petitions, sketches and ideas for the stamp submitted during the past four years will be kept up to date in the "square dance file" in the office of the Postmaster General. Additional letters, petitions and ideas going to that department or to your Senator or Congressman will add that much more weight to the continuing drive—who knows, it may work yet!

* * *

What's the durn hurry? We may be showing our age, but we can still remember the time when "Bow to your partner, corners all and wave to the girl across the hall," actually allowed time for a bow or a curtsy to each person indicated. Today we're lucky if we can get a quick nod of the head in the direction of each person.

We also notice that, although the word "swing" is still very prominent in the caller's

vocabulary, it gets less and less dancer reaction all the time. The same thing is true with the command to go "forward and back" which used to take eight steps, but which today seems to have degenerated into a slight swaying motion toward the center of the set and back. We don't know where the fault lies, but as long as the calls are there, we wish that there were time to do them.

Obviously somewhere along the line, callers saw dancers standing still and moved up their next commands. The result was that the dancers who tried to work in all of these calls were discouraged from attempting them because there just wasn't enough time allowed. We are rather inclined to join the movement started by a friend of ours whose battle cry is "Hey—give us time to swing!"

* * *

On several occasions each year, we take time off to speak at a meeting of dancers, sponsored by some association, where we're given the opportunity to spout off on our pet theories concerning leadership, the future of square dancing and the virtues of putting quality back into our dancing. Invariably, before one of these meetings is over there's a question and answer period and, also invariably, the same questions, sometimes with a little different wording, will be asked. Take for example the session held just a month or so ago in Northern California. Following are some of their questions. How would you have answered them?

Do you think that all callers within our area should teach the same new movements and that a standard should be set so that all beginners would know a standard set of basics upon graduating?... How do you control and keep dancing style uniform in an area?... What do you feel should be done about teaching (mis-teaching) square dancing by school systems using untrained teachers?... Without offending, how do you let a dancer know he (or she) is too rough?... What, in your opinion, is a fair amount of workshopping during the club dance night—can there be too much?... What is the standard way to swing—some men walk around and some men buzz?... What size would you suggest a good fun-level group try to maintain?

Perhaps we'll try to answer some of these and others that we get in the mail from time to time here in our column in coming issues.



FUN FOR EVERYONE



FLORIDA CALLER DEVELOPS UNIQUE PROGRAM AND ENTICES THOUSANDS OF NEW DANCERS



The 1965 "King Neptune Frolics" in Sarasota, Florida, attracts hundreds of dancers and many interested onlookers.

GIVE THE PEOPLE what they want and they'll come running in your direction." This is the theory that Bob Dawson of Sarasota, Florida, has parlayed into a bustling square dance activity which shows great promise of expanding throughout Florida and into other areas.


Formerly of Wisconsin, Bob and his wife, Shirley, moved to Florida in 1959 and eventually began "fitting in" to the existing square dance program. In an area where there were literally thousands of potential square dancers, the Dawsons were amazed to find only groups of two, three and four squares taking part in the regular club activities in the area. Somehow something seemed to be missing. Here was the most wonderful activity in the world and here were thousands of non-dancers. It

appeared that something needed to be done to bring the two together.

A careful analysis of square dancing brought some startling facts into the light. What the people in Sarasota appeared to want was a recreation—something they could enjoy infrequently if they wished, or as frequently as once or twice a week if that was their desire. Further study indicated that no one, except perhaps a very few, wanted to make square dancing their full time business. They were looking for a hobby—they were looking for fun and friendship and they didn't want to spend forever in learning a new "science" in order to enjoy the activity.

The answer that the Dawsons came up with became known as their "fun for everyone" square and round dance program. Instead of setting up a series of classes that would take 25 or 35 weeks to teach every new movement, Bob set up an entire program built around some 40 basic movements. Armed with a great abundance of enthusiasm and an excellent selection of dances that illustrated the limited number of movements, he set out on a program of 6-week beginner lessons.

The project is now 3 years old, and the



Receiving diploma 2,000 and 2,001 are new "graduates" Ernest and Lona Smith. Presenting the diploma (left) is "Fun for Everyone" Bob Dawson.

development of this new program has been credited by many as being the reason for the growth of square dancing in the Sarasota area. Where there were a limited number of dancers back in 1961, the number who have taken the Dawson classes are now well over the 2,000 mark. During a typical week, Bob and Shirley cater to an aggregate attendance of 2200 dancers.

An unheard-of amount of newspaper space in the Sarasota News, the Port Charlotte News and the Sarasota Herald Tribune emphasizes the fact that this is a "friendly activity." The idea of learning how to dance in only 6 lessons is also attractive.

However, this program couldn't begin to be the success it was unless a great deal of thought and planning went into the follow-up program. If the dancers were enticed into the activity through a 6-week course, only to find that they were faced with learning endless numbers of basics once they "graduated," then the advantage would be lost. Therefore, Bob has been careful to create regular dances for all of these people, using an endless amount of dance material based on just those movements taught to the dancers in their 6-lesson learning period.

Certainly there is other square dancing going on in the area and many of these dancers come to Bob's dances and enjoy themselves. Those taught in the Dawson groups — though aware of the presence of the other program — have never, according to Bob, pressured him for anything but what their "Fun for Everyone" program includes.

At present a training manual is being developed for this theory, and other callers in the Florida area have been quick to sense the ad-

vantage of this type of program. Doubtless it is not aimed to replace existing methods where they are successful, but it seems to be opening a vast new field of square dancing enjoyment.

"Dancing with Dawson" has come to mean a well-thought-out program for everyone and from the newspaper reports, it would appear that the city of Sarasota is delighted.

Working closely with the Chamber of Commerce of the city, the Dawsons agreed to provide a square dance to be tied in with the annual "King Neptune Frolics," an annual event featured by the city. In 1963, the dance brought out 49 squares of dancers, the majority of whom had learned in Dawson's first classes. In 1964, the size grew to 65 squares

ROUNDS AND MIXERS

In the learning sessions the Dawsons use the following simple mixers and round dances:

White Silver Sands	Clarinet Capers
Mixer	Teton Mountain
Jesse Polka	Stomp
Flea Market Mixer	Wheels
Left Footers One Step	The Bossa Nova
Waltz of the Bells	Down the Lane

and last year, "King Neptune Frolics" saw 81 squares of dancers on the floor — all due largely to this "fun for everyone" program.

According to Bob, who has been calling for many years, this program has brought him the greatest sense of satisfaction of any he has ever tried. "I truly feel," says Bob, "that these people are finding in this type of square dancing something they have long been needing. You just can't imagine how pleased we are to find this answer."

FUN FOR EVERYONE

During their 6-week program, the Dawsons make available copies of the square dancer Indoc-trination Handbook and the Story of Square Dancing (both produced by Sets in Order). They also provide their dancers with a list of terms and figures to be learned in the 6-week course. Here is the run-down in the order in which the movements are introduced to the dancers:

Circle	Right hand Lady	Back by the left
Shuffle Walk	Forward and Back	Star Promenade
Single File	Separate	Inside Out and the outside in
Promenade (Couple)	Partner Changes	Ladies to the Center and back to the bar
Partner	Grand Right and Left	Right and left thru
Corner (left-hand lady)	Ladies Chain	Three Quarter Chain
Bow or Honor	Courtesy Turn	Cross Trail
Allemande Left	Four Ladies Chain (Grand Chain)	Circle Four to a line
Allemande Right	Promenade Full Around	Weave the Ring
Do Si Do	Promenade Half Around	Grand Square
See Saw	Pass Thru	Rip and Snort
Swing (waist swing)	Separate go around two	Grand Sashay
Form your squares	Separate go around one	Red Hot
Partner	Split a couple	Roll away with a half sashay
Corner	Star	
Opposite	Right hand star	



SQUARE DANCERS HELP "OPEN" TORONTO'S SPECTACULAR CITY HALL

By Bert Oakes — Burlington, Ont., Canada

sharing the calling, the dancers performed both singing and patter calls. Round dancing wasn't forgotten as both two-steps and a waltz were danced under Audrey VanSickle's direction.

After the demonstration the public was invited to mix with the dancers to share the fun and fellowship of a few dances. An estimated 100 squares overflowed the dancing area and had a lot of fun as well as making a colorful picture.

The evening was climaxed with a giant fireworks display.

The Committee and Executive of the Toronto & District Square Dance Assn. felt that this was indeed a grand opportunity to present square and round dancing to the people of Toronto. The setting was so dramatic that it was indeed a privilege to have been a part, as an organized group representing the square dance movement, of this momentous and happy civic occasion.

WHEN THE CITY OF TORONTO opened its spectacular and ultra-modern \$31,000,000.00 City Hall last fall, an invitation was extended to the Toronto & District Square Dance Assn. by the committee handling the community celebration surrounding the opening. The association was asked to take over one full evening of a week-long series of festivities to put on a demonstration of square and round dancing.

A committee was formed from among the dancers, headed by Audrey VanSickle assisted by Bill Cooper and Bill Carey. Live music was to be used so a rehearsal was necessary. Only those dancers attending the rehearsal were permitted to participate in the demonstration. Some dancers traveled 125 miles, one way, to attend the rehearsal on Saturday afternoon and were back Wednesday night for the big show.

That big Wednesday night, September 16, saw a crowd of 20,000 taking up viewing space in and around Nathan Philips Square to watch the program. At 8 P.M., with Orphie Easson at M.C., 200 dancers dressed in their finest square dance attire promenaded on stage and, with Johnny Lindon's orchestra supplying the music and Stu Robertson and Jim Hartley

A close-up reveals happy dancers in action, with the brilliantly-lighted, magnificent curve of the City Hall in the background.

— Photo Courtesy Toronto Telegram



THE DANCER'S WALKTHRU

Sets in Order

THE VALUE OF AN AGENDA

HOW MANY business meetings, small or large, square dance or other, have you sat thru and wondered, "What in heck has happened to the subject they were supposed to cover?" The next step is to wish you'd brought your knitting or your tax report to figure out or hadn't come at all—or wished you had the courage to get up and do something about getting things back on the track.

If it is necessary to have a business meeting to carry out some square dance function, then let's approach the activity with intelligence and the minimal amount of time to accomplish the outcome.

As the Chairman, start by making a list of everything that needs to be handled at the meeting. On most occasions a Chairman will have this information at his fingertips. If individual committees have reports to make, ask them to let you know in ample time what their reports consist of, and then limit them to a definite speaking time.

Secondly, make an agenda—list your meeting in an order to be followed and when pos-

This is a sample of the agenda for a California State Square Dance Council meeting.

sible let those attending the meeting know what that order will be. In addition to telling folks in advance what the meeting is all about, this will also eliminate people from introducing a subject then which could be brought up at a later point. In other words, it is one way to keep a meeting "on the track."

Not everyone is a natural, confident speaker. At a small, intimate meeting this may present no problem, but at a large conclave it is vital to have people talk who can speak clearly and can get their message across.

Third, when you have an agenda, stick to it. Unfortunately it seems that most meetings will have someone attend who occasionally, or frequently, attempts to divert a meeting from its planned course. This can be disaster. Either he usurps too much time from the floor or he has an individual problem which he wishes answered. A Chairman should quickly determine if this is the proper place to settle such a problem or if it might be handled separately at some other time. Tact will allow this to be done without hurting a person's feelings, for indeed his problem may be very real to him.

A meeting is held for the purpose of accomplishing business. Do this quickly and successfully and you will find people more willing to attend and support the next meeting—and perhaps even to serve as an officer.

A MOST UNUSUAL PARTY THEME

PLAYBOY CLUBS seem to be the current rage, springing up in many areas of the United States. But who would have thought that a square dance club would have a party based on a similar theme? To carry it out and do so in good taste was the masterful job of the Kon Yacht Kickers of Meadville, Pennsylvania. In fact, perhaps they even preceded the current fad as they held their event some three years ago.

Titled a Surprise Party, the announcements were aimed to pique the men's interest and all

STATE COUNCIL AGENDA

November 9, 1963

Greenleaf Masonic Temple, Whittier

Host Association

WESTERN SQUARE DANCE ASSOCIATION

1:00 P.M. State Convention Advisory Board Meeting Chairman — Moon Mullens
Council Meeting following immediately or at 2:00 P.M.

1. Roll Call of Associations and Publications — by Council Secretary.
2. Approval of minutes — Corrections and/or additions.
3. Introduction of Association Presidents, Past Presidents eligible for Fact Finding Committee, all Guests. (Please hold all applause until introductions are completed.)
4. National Convention Report — Carl Anderson.
5. Membership Report — Bud Rae.
6. Insurance Report — Mary Holloran.
7. Fact Finding Report — Harvey Binder.
8. New Business
 - A. Election of one member to Fact Finding Committee.
 - B. Bids for future Council Meeting.
 - C. Appoint new Membership Committee.
 - D. Formulate outline of duties of Council Secretary — Beth Morgan.
 - E. Election of a new Council Secretary.

9. Introduction of late guests.

10. Announcements

11. Adjournment

Next Council Meeting
will be Hosted by
United Square Dancers Association
February, 1964

The WALKTHRU

types of inducements were promised: cigarette girls, a kissing booth, a chorus line, bunny girls, pin-ups and so on. And true to its word, the club had them all.

Cigarette girls were in abundance, being cigarettes dressed like girls with skirts and bonnets. The kissing booth turned out to be a large cardboard carton with a mannikin seated inside with a dish of chocolate candy kisses. The chorus line was made of courageous men doing the Hully Gully. And as each man entered the dance he was given an egg—his “Bunny Girl,” only not yet hatched.

The ladies of the club even collected legitimate pin-up pictures from various magazines and mounted these on the walls of the Men's Rest Room. However they thoughtfully removed the regular lightbulb and substituted one of extremely low wattage.

The climax to the evening came when a striptease was presented, with the “lady” performing behind a blanket. Each piece of clothing described was thrown out to the audience, the act being accompanied by appropriate music. Nearing the completion of the demonstration, a policeman (a club member wearing a borrowed uniform) rushed in to raid the party, and when the blanket was removed the girl was discovered wearing her full square dance outfit. It seems a second duplication of clothing had been pinned to the inside of the blanket.

No one seemed disappointed that the enticements to the club all turned out a bit tricky and indeed the play on words was enjoyed by all.

A GOOD APPROACH TO ADVERTISING

Vivian and Ray Porter of San Bernardino, California, publish a monthly newspaper for square dancers in and around their area. Filled with local dance dates, club and association news, as well as more general square dance information, *Porter's News* also contains a generous number of ads.

Not counting those advertisements about beginners' classes, regular club meetings or larger square dance functions, we were particularly impressed with the *News* handling of its other

advertisers. More than seventy-five percent of these commercials included pictures of the particular advertiser dressed in square dance clothing and wearing his home club badge. These ads included such items as real estate, interior decorating, automobile servicing, dry cleaning, new car sales and restaurants. All are either owned by or employ active square dancers and it seemed most appropriate to see such happy faces and properly attired folks in these ads inviting other square dancers to consider their products.

Congratulations to *Porter's News* on an interesting and compatible approach to square dance advertising.

WHY THE DANCER'S WALKTHRU?

THIS SECTION of *Sets in Order* debuted in September 1960 and came into being to fill a need for square dancers to indirectly converse with each other...to learn what was happening with square dancers' associations across the world, to report on club activities, new discoveries, entertainment ideas...to present club problems and solutions, helps for club officers, ideas for club newsletters, decorating plans, hints on square dance courtesy, novel suggestions for and from dancers across the wide horizon of squares. You might say it's a potpourri of almost everything in which a square dancer might be interested or involved.

It does not include square or round dances, technical information designed for the caller-teacher; it does not include helps on dance styling or square dance fashion information. All of this, and much more, is found elsewhere among the pages of *Sets in Order*.

The Dancer's Walkthru hopes to accomplish two main purposes: (1) To act as a sounding board for the square dancer and his activities and (2) to encourage the square dancer to adapt (rather than adopt) ideas presented within its pages. This does not mean that suggestions, themes, party games, and the multitude of miscellaneous ideas are taboo and must not be copied, but rather it suggests that what may have been an outstanding success for one club may better serve as a springboard for another group from which to begin its planning.

This would apply to club invitations, club newsletters, duties of club officers, themes for

club dances, special events a club might wish to include, party stunts to be presented, club badges, decorations, etc. If you are involved in any of the above facets of square dance club activities, by all means read the various stories which appear in *The Dancer's Walkthru*, but before commencing on your project, look carefully at your own club and its needs and then adapt the best in everything you can find to most satisfactorily fill your particular void. Don't ever be afraid to experiment with something a bit different.

One of the most successful party planners we ever heard about used to say, "Get your planners together and have them empty their pockets; what you find there is enough to develop hundreds of party themes." Let's see what happens. We've emptied ours: coins, handkerchief, a button, pencil, knife, keys, trading stamps, a paper clip — well, let's stop there.

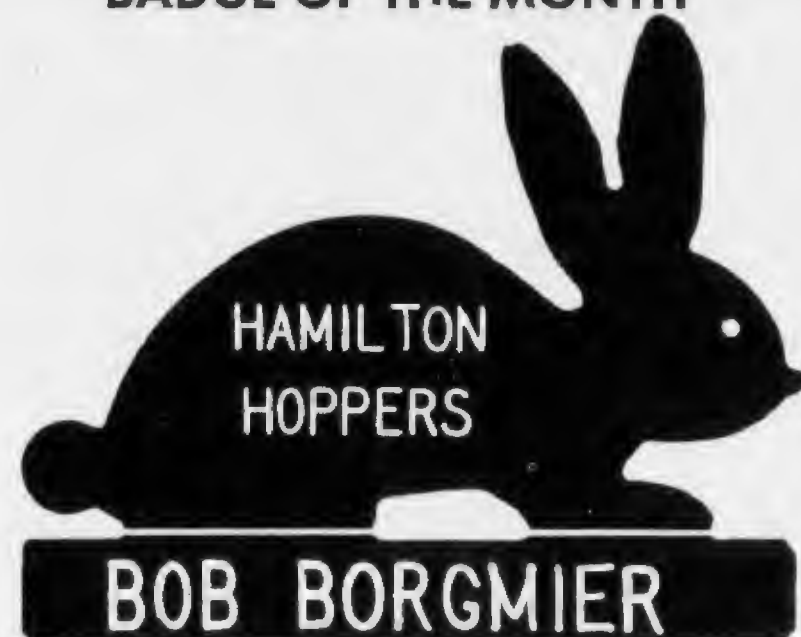
Sitting around a table, three of us decided to use the button. What in the world could that suggest? Someone who doesn't mend clothes — all right, let's have a Tatters and Rags dance. Wear your oldest clothes and bring things you have outgrown to donate to the local Salvation Army. A button looks like a disc, someone else said, which brought to mind a flying saucer, which in turn suggested an Out-Of-This-World party. This might develop into a costume party deluxe. No, the button reminded another person of the men in London who, dressed in jackets covered with buttons of all sizes and shapes, sing and dance in the streets outside the Palladium Theatre. All right — an English theme. Another suggestion was the children's game, "Button, button, who's got the button?" And we were off on another tack, this time a children's theme.

It may sound a bit implausible but we guarantee it will work, and not just with party themes, but with every single phase of the square dance club world. If you'll just give it a chance and gather a group or even your own thoughts around you and give them a chance to spread their wings, you'll be amazed at the results.

And that, I guess, is what *The Dancer's Walkthru* is all about. We hope you enjoy reading it; we hope you'll help it grow in value by contributing your ideas to it; and we hope you'll take many of the ideas you find within its pages and ADAPT them to your needs.

The WALKTHRU

BADGE OF THE MONTH



What more appropriate time of year for recognizing this month's badge than the Easter season?

Meeting twice monthly in Hamilton, Missouri, this small but active square dance group decided to use its location as part of its club name and came up with the Hamilton Hoppers. One member then took the name and designed badges in the shape of a rabbit, to further carry out the theme "Hoppers." Using black letters on a snow-white background, the final badge is indeed attractive and effective.

We can't guarantee that this bunny brings the Easter eggs, but we do know he brings much joy and happiness to this particular group of square dancers. And they extend the welcome mat to all square dancers who happen to be in their area on any 1st or 3rd Saturday nights. Just locate the local American Legion Hall and you'll find an active group of Hamilton Hoppers inside.

SPRINGTIME

With the advent of spring weather, 'most everyone gets the urge to freshen up the house, plant the garden and in general do a major cleaning. We like the following advice, appearing in the *Cross Trail News* of Vancouver Island, as a suggestion for planting a "different kind of garden" which all square dance clubs might like to encourage.

"First plant four rows of peas: preparedness, promptness, perseverance, politeness.

"Next plant three rows of squash: squash

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gossip, squash criticism, squash indifference.

"Then plant four rows of lettuce: let us be faithful, let us be unselfish, let us be loyal, let us be truthful.

"No garden is complete without turnips: turn up for volunteer work, turn up with a smile, turn up with determination."

Shall we all get to work?

MEMENTO OF A VISIT

Apropos to the thank-you card presented to visitors by the Lima Grand Squares (see SIO Dancer's Walkthru, December 1965), the No-Ha Loft Barn of Mitchell, Nebraska, sent us a sample of the cards they give out to guests who stop by and dance in their barn. Any special manner of saying "thank you" can't help but be appreciated and certainly will spread the word of friendliness of some particular group.

This handy card serves as souvenir.

Howdy!



Mitchell, Nebraska

**Glad You Tried
Our Barn for Sighs**

SQUARE DANCE PARTY FUN

DANCING DOLLS

A good imagination can carry the following idea on and on. Basically the stunt requires (1) a bedsheet and (2) about three couples.

Stretching the sheet to its full width and at even divisions across the sheet, cut head-holes for the three ladies. Below these holes you will add miniature square dance dresses. (Actually these dresses will be "fakes" as only the front halves will be needed.) Stitch the dresses to the sheet at the shoulders and waist, leaving the skirts free. Now at the proper places, cut two armholes and two legholes for each dress.

When the skit is put into operation, the sheet can be held taut by two men at either side or it might be tacked to a wooden frame. Like a puppet show, the three actor-couples will take their places behind the sheet. The

ladies put their heads thru the headholes and their hands thru the legholes, wearing appropriate ballet slippers on their hands. The men put their hands and wrists thru the armholes.

With a short, quick-tempo records as background music, the "dolls" are now ready to dance, making good use of all heads, arms and "legs." Needless to say some practice ahead of time will make the performance really fun.

Here the directions end and your individual imaginations take over. Fewer or additional couples can be used. Clothing can be adapted to suit some particular music. A short skit might be "lip-sync-ed" or acted out. Food might be introduced. A particular theme of a club dance can be carried out. As we said, there's no limit to the fun.



VOX SALTATOR:

THE SQUARE DANCER SPEAKS UP



PREPARE THE NEW DANCERS WELL

By Ed Clark — Miami, Florida

MONTH AFTER MONTH I keep reading articles in *Sets in Order* by different authors asking the same questions: Why so many new figures? Why confuse the confused? We are leading ourselves to our own destruction.

We already have enough figures to give the dancer all the enjoyment he can devour. If we could ever get to the point where we could graduate a class and say to them, "Here is your diploma; go anywhere you wish and feel confident that you can dance any and all the basics there are," this would be indeed satisfaction.

Instead we hand them a diploma which says they are graduates when in reality they are no more ready for the grueling outside world than a high school graduate with a doctor's diploma in his hand.

There is still a long upward road to climb before they will be ready for most open dancing. This is the crucial time of the dancer's square dance life — that decides his direction permanently. If he is well-fortified with square dancing friends, chances are he will make it. If he is one who was casually introduced to square dancing and has not yet made the wonderful friendships to be started by a handshake, he may run — not walk — to the nearest exit. Let's try to *prepare* the new dancers for the square dance world.

EUROPE LIKES THE AMERICAN DANCES

By Helen Foster Snow — Madison, Connecticut

IN EUROPE people are crazy about what they think of as the "real" Americans they see in the movies and on television — the men in ten-gallon hats and Western shirts and the "nice" girls. And they love the square dances and round dances when shown on television, too.

I was in Europe and England nearly three months last winter and had a grand time. Nothing would help more to build up American prestige there than to increase the knowledge of the square dance and round dance movement, to show that there is a little of the real "folk" spirit left here; that we are nice people, like to have fun and mean no harm to anyone.

The real American square dance is a national institution and its popularity shows that we have a healthy vitality and that there are plenty of good people in this grand old country of ours. It is a real public service to build up a whole network of square dancing (and round dancing, too). With all the terrible problems of hatred between peoples — there is one way to create real community feeling and that is by means of the square dances.

As our country is now made up of so many minorities, in order to have a more national character it would be really good to have a few of the most traditional dances, drawing from the immigrants who came here, among the round dance choreography, with records.

Here are a few I would personally like to see included in our dance programs: Gay Gordons, Scottish; a Morris Dance and something invented to Green Sleeves, English;

the Rhinelander, German; the real Viennese waltz done to Tales from the Vienna Woods, etc.; a jig round dance in sets, Irish; the real, old-fashioned tango, Spanish.

We need records and choreography for the real, old-time American dances, such as Varsouvienne, schottische, etc. These ought to be available for everyone, including people overseas. We need a few records with real American traditional dancing on them as part of the square and round dance movement, which is based on tradition but is branching out into wider fields all the time. We must never forget the base, which is where the color and "folk" quality are—we do not have much tradition in America so let us conserve what we have inherited and keep it alive, while also building up all the time a real "national" dance movement.

ROUNDS ARE FINE—IN THEIR PLACE

By Walter E. Miller — The Dalles, Ore.

I WILL TRY TO POINT OUT WHAT, in my opinion, has deteriorated the square dancing enthusiasm in many parts of the country. The opinion has been formed by actual participation and observations made by my wife and me in several square dance groups over a period of 18 years.

To begin with, square dance groups and classes are formed usually by people who one way or another have become interested in square dancing and would like to learn. Shortly after beginning round dancing rears its head in the middle of the square dance group. The majority of these square dancers, I have found, are disinterested in round dancing and would never have joined the group had they known that round dancing would commandeer a large portion of the evening.

It is not to be construed that I am wholly prejudiced against round dancing as I think round dancing is a wonderful thing to be enjoyed in its place—by itself.

It should be very obvious to the square dance callers and I don't see how they can miss it, but choose to ignore, that during a square dance tip the floor will be full of dancers and, when a round dance is in progress, perhaps one couple out of four or five will be dancing. The rest will be cooling their heels waiting for the next tip. To me this uneven balance falls directly on the caller who continues to ignore the obvious.

This, if published, may bring some rather violent reactions from some of the round dancers, but I could not resist the temptation to express my feelings; they have been building up for the past several years.

"OLD TIME" DANCING AND THE "NEW VOGUE"

By Vince Spillane — Seaforth, N.S.W., Australia

AN EXPERIENCE we had here in Australia could well apply in similar circumstances in other parts of the world.

"Old Time" dancing, as the name implies, is dancing the dances created many years ago. I don't know how many of these dances there are but when you went to the dances you had a full night of variety and you danced these same dances every week.

Then "New Vogue" dancing was introduced. That was new routines based on the Old Time style. There were just a few to start, then they came in by the dozens.

It wasn't long before the promoters were once again advertising Old Time dancing.

As a caller, at my own dances I have hardly time to take a breath between tips (we call them brackets) before the dancers are on the floor for more square dancing. There just isn't time for anything else.

Some square dance clubs in Sydney are persevering with couple dancing to the obvious enjoyment of their members, but this has not resulted in any increase in their membership.

As a teacher of ballroom dancing for 20 years I have an appreciation and love for all forms of dancing. I believe there is sufficient variety in square dancing to keep

dancers happy and keen to come back for more.

To be successful in any business you must give your customers what *they* want. Therein lies the answer.

STYLE?—OR CONTEST?

By John Lammela — Keene, N.H.

DID ANYONE EVER STOP to figure out how many times you Promenade, Ladies Chain, Courtesy turn, etc., in one tip? Now multiply that by 15 and you have a rough idea of how many times the men as well as women have had a contest of hand or wrist twisting.

With all of these callers' associations, teachers' associations, etc. to agree on what rounds to dance, standard square dance basics, etc., why isn't something done to standardize the hand holds?

I have always believed it should be men's *both* palms up, yet at least here in New England it's organized confusion. If I'm wrong I'll conform and I don't care which way is decided upon but let's all do the same. If a girl starts to Promenade with palms down, over 50% of the men, including callers, actually twist her left hand palm up and his down.

If a standard way is adopted I suggest that all clubs post this on their bulletin boards and club newspapers and also teachers let the accepted method be known.

RECOGNITION OF A CLUB LEADER

By Gladys Ross — Bayshore, New York

I HOPE I MAY BE FORGIVEN for writing some grateful thoughts about my husband, Leon Ross. In the midst of great personal problems recently, he drew on the same philosophy and stamina which have made him a leader among the square dancers locally.

My "man of the hour" has been able to make our Starduster Club a really outstanding one as is indicated by the increase in membership each year. Leon's philosophy of what square dancing stands for is primarily the basis for our club precepts. It starts with the slogan on all our printed material—"The fun you have is the fun you make—and a smile is always high style." It continues with the spirit of friendship, camaraderie, and helpfulness.

Before guests become members these precepts are explained to them and Leon stresses that friendliness far outranks "high level" dancing in importance, this in spite of the fact that our club is considered to be top-rate. Sometimes a guest comes in with quite another idea and it is interesting to see that before the evening is over, something of this club philosophy has rubbed off on them.

Club leaders are all too often hard workers with no recognition for their efforts except to see their friends having a good time. I like to think that my husband embodies the true spirit of leadership on the dance level.

MAN - IT'S COLD!

Nita and Bob Page from Hayward, Calif. are photographed in furs during their visit to Anchorage, Alaska. They made the trip for the Air Force and Bob called for the dancers at Elmendorf AFB. According to reports—everybody had a wonderful time!



THIS WAS THE WEEKEND THAT WAS



By Betty "Sam" Herman — Santa Clara, Calif.

FIRST I SHOULD GIVE YOU a little background and set the scene. We are the Hermans; we number six — Dad (Jim), Mom (me), three sons — Craig, Steven and Mark — plus our cat, El Tigre, who also thinks he's a people. We live in a split level, bursting at the seams with activity. I call for the San Jose Chapter of the B'n'B. Jim is an avid skin-diver. Our kids are spread out from 5th Grade thru Foothills College. Our 'phone jumps off the hook all hours of the day and night. Get the picture?

Things were a little more hectic when this story unfolded. I was on the reservation committee for our 200-square hoedown, featuring Bob Van Antwerp, Bill Castner, Jerry Firenzi and the Westernaires.

Friday started off with the usual — Jim off to work, kids on their way to school and I really had things flying to get the house cleaned up for the duration of the long weekend ahead. The upstairs was finished, then the rest of the house and I was just putting the finishing touches on the mantel when the chain reaction started.

Somehow I had ended up as "keeper" of the school aquarium. This was a half-gallon pickle jar with a large screw type collar, which housed guppies, snails, goldfish, seaweed, etc. Not being used to having such a collection around I set the jar on the hearth and — you guessed it. El Tigre, being curious like all pussycats, couldn't contain himself, ran over and poked his head into the jar. Eyes bulging, he panicked when he couldn't get his head out and started to thrash and twist his body. The jar broke on the bricks and here is El Tigre digging out in the wet sand, water all over the place, and him wearing a glass collar with the jagged, pointed edges sticking out over his ears and eyes.

The Chase! Up the stairs, down the stairs, over the furniture, under the furniture, up — down — down — up — over, under and thru (a new basic?). Finally I caught up with him under our bed. It was impossible to get that glass collar off when I dragged him out. I was so afraid he'd end up cutting his neck or taking off an ear or two.

I held that wiggling, crying cat in my arms, called Lockheed to ask Jim what I should do. The operator said, "I'm sorry, but Mr. Herman's line is busy." About that time the cat let out a mournful wail and she said, "Are you in some sort of trouble?" I started to say, "No," but instead said, "Yes, I am," and I told her what had happened. Next thing I heard her say, "Mr. Herman, I have an emergency call for you."

I told Jim the sad tale and he, being the cool, calm and collected one of us, said, "All right, Betty, you're holding the cat. Right? Now pet him and make him as calm as possible, go out to my workbench, get the rubber mallet, take Tigre to the patio, lay him down gently — and swing as hard as you can with the mallet and break the collar."

Okay. This I did — and all the mallet would do was bounce off that heavy glass collar. With Tigre in my arms, tears running down my face, I once again called Jim at work.

"Now, Betty, hold Tigre gently and soothe him again. While you are doing that walk calmly and slowly out to my workbench and this time get the clawhammer. Now out you go to the patio. Lay the cat down, cushion his head with a towel, pet him till he is quiet. Now swingggggg harddddd! You might hurt him a little but it's something you're going to have to do — so do it."

Once again, with the cat and myself running

a contest to see who could howl the loudest, I armed myself — this time with the clawhammer — and headed for the patio. I gently patted Tigre and was just raising my arm high to swinggg harddd when the woman in the yard behind us (whom I'd only seen once before in 5 years) looked over and screamed, "What are you doing?"

Without thinking what this must have looked like, I came back with, "What does it look like I'm doing?" (Well, it looked like I was killing a cat, that's what it looked like.) Wham! Some of the glass broke. I moved the cat to another spot. Wham! A little more broke and finally, on the third swing, the collar broke.

I dried El Tigre down with a towel, shot him from stem to stern with medi-spray, pulled the boys' bunks over to the sunniest spot in their room, put him on the top one and he promptly went to sleep.

When I got back downstairs I had snails crawling up the walls, all over the books in the bookcase, sand and seaweed, dead guppies and belly-up goldfish, glass and water all over the hearth and the carpeting. The 'phone rang and when I answered someone said, "Mrs. Herman, this is Agnew State Hospital calling in regard to square danc..." That triggered off the pent-up hysteria of the past hour (Agnew being our hospital for the mentally disturbed) —!

I fully expected a visit from the humane society, which never materialized, and with a couple of hours' work, things were back to normal. That was all for Friday.

Now we are into Saturday. As if our hoe-down weren't enough to take care of, I was program chairman for the Howlers beginners hoedown and had to make sure the three callers were going to make it, the sound system was provided, etc.

Jerry Firenze called in the afternoon to say that Bob Van Antwerp would be arriving at San Francisco Airport at 3:30 and could I pick him up and take him to Oakland so that he could appear on a TV show with Castner and Jerry. The show, he said, started at 5:00 P.M.

Fine! Jim had the Mercury; Craig the Falcon, so I had to take the Sprite. I didn't know how to put the top on so I grabbed one of Jim's jackets for Bob to wear and, dressed in slacks and a sweater, my hair full of curlers covered with a bandana, I took off to meet Bob.

When he appeared I told him what sort of transportation we had, hoping he didn't have too much in the way of luggage (Sprites can hold little more than two bodies), explained that Jerry and Bill wanted me to take him to Jack London Square in Oakland. I had a map marked for Bob to navigate while I drove, as I had never been there.

Good thing Bob is a swell fella! He put on Jim's jacket, noticed Craig's racing helmet and put that on, too, and we were off. We had to cross the Bay via the San Mateo-Hayward Bridge (2 lanes wide and about 15 miles long) and we were just going good when my bandana started to fly off. Bob held down my head, navigated and when we finally got to the other end of the bridge where we could pull over, we collapsed with laughter.

We were a sight but, undaunted, we mushed on up the freeway to Oakland and the TV station. Upon arrival we were told that the program had been upped to an earlier time and we had missed Firenzi and Castner. They were already on their way to San Jose. Would we please meet them down there.

Back in the Sprite we drove toward San Jose but, not knowing exactly where Firenzi lived we decided it would be best for Bob to come home with me, eat dinner at our place and then have the fellas come and pick him up for the hoedown. Well, bless all hubbies and families. When we got to our place Jim had dinner cooking, the kids had the table set; Bob could clean up and unlap a little (unlap? around our place?) before the hoedown.

Bob said later that the next time he took a calling date in our area he was going to inquire into the "travel time." It wasn't the flight from Long Beach but the Cooks Tour of the area!

I look back now on those 48 hours and think, "Gee, it could only happen in square dancing!"



STYLE SERIES:

WHO'S ON FIRST?

IN SQUARE DANCING, a gimmick is not to be confused with a basic. A gimmick is something like "Teacup Chain," which is pulled out of the wraps every so often and used as a little something "extra" to add fun to an evening of dancing. With few exceptions, gimmicks must be explained each time they are exposed to the dancers. This is the case with *Who's On First*.

"Invented" by Dan and Madeline Allen of Larkspur, California a number of years ago, *Who's On First* has been used as an after-party stunt, an initiation for a group of new club members and, on occasion, a fun spot for the whole crowd in an evening of dancing.

Follow the pictures and we'll explain as we go along. From a square, couple #1 moves down the center (2) and into the number 3 spot. In order to make way for them, each dancer moves to his left or right (whichever is closest) one space so that when the original number 1 couple turns to face the center of the set (3), all of the other places are filled by the individuals who had moved into them. Next, the two dancers in the number 2 spot start down the center of the square and all the other dancers move left or right to fill the spots they are vacating (4) so that room is available for them in the number 4 spot when they reach it (5). Next, the man and lady at number 3 spot move down the center (6) and all the dancers move one-eighth of the square and that couple turns when it reaches the number 1 spot (7). Finally, it's the turn of the couple in the number 4 spot and they go down the center (8) to the just-vacated number 2 spot (9). At that point, 1/3 of the *gimmick* is completed.

Starting once again, the caller indicates that number 1 takes the action (10). He usually simply calls couple number 1, sometimes adding the command "move" as an extra precaution to get everyone else cleared out of the way. Then it's time for number 2 (11), and then number 3 (12), then number 4 (13). Now 2/3 of the movement is completed, with just one more "move" for each of the couples. Starting with couple number 1 (14), then number 2 (15), then number 3 (16) and finally number 4 (17), each couple gets his turn until finally that last couple reaches its original home spot, turns to face the set ready for an earth-shattering "allemande left"!





MEMORIES of SQUARE DANCING



*By Charles W. Bishop — Guilford, Conn.
With the Help of Helen Foster Snow*

I was born in 1885 and I began square dancing as soon as I could sashay and do-si-do. At our farmhouse on Race Hill in North Madison, Connecticut, we sometimes had forty or fifty people of all ages dancing while my father played the fiddle. When I was Fire Warden and Forest Ranger in Litchfield County, I had a big old-fashioned brick house in Kent which became the square dance center for 25 miles around. One night we had eighty people there. Once in awhile I called dances myself, such as in North Guilford, Rockland (North Madison), Kent and Sherman, Connecticut.

I have watched the modern square dancing called "Western style." It is different from the old-fashioned kind. The formality and special costuming are noticeably different, and the complicated figures which require a series of classes to learn. Now the dancers are so intent on listening to the calls and being sure not to make mistakes, they seem to be in deadly earnest and putting on a performance of skill instead of engaging in playful high animal spirits. They are part of the mechanical age of precision and expertness. Too much precision

ABOUT THE AUTHOR

Charles W. Bishop was born in 1885 and is a descendant of John Bishop who signed the covenant of 1639 and was a founder of Guilford, Conn. He was graduated from Yale Business College and took a job with a drug firm but because he liked outdoor life so much he gave it up to become a Forest Ranger. He has been a sportsman and hunter all of his life as well as being known as a first-rate square dancer. Mr. Bishop displayed another talent by having the lead article in the Dec. 1965, issue of *Outdoor Life*.

takes the fun out of life any way you look at it. The folk quality that made us so gay and full of animal affection has gone out of American life. In my day we loved horses, dogs, cats, farm animals, our families to all degrees, singing and dancing—even going to church. We put a great deal into our social life and in return we got a great deal out of it.

We danced for fun, yet you had to be nimble and fast. I remember one caller in the lower Connecticut valley in Lyme and Millington who could call all night and never repeat the same figure. It made more fun if people made mistakes now and then. We liked the unexpected. "Swing or cheat" was a typical call—you might take a man instead of a lady and that made it hilarious.

We did not call it "barn dancing," though sometimes a barn raising or husking bee ended up with a dance. Every man wore a tie, though some came in work clothes, all washed, pressed and darned. We had detachable collars and wore both white and colored shirts, but seldom plaid. Men wore their best clothes and never took their jackets off. We never had heat in the room but before the evening was over, it was warmed up plenty.

Until the twenties, girls wore long skirts—and they knew how to do real skirt-work. I have danced with girls holding up their trains. My parents enjoyed square dancing as much as my generation and my mother's skirt swept the floor at every step, she used to say. Girls never wore squaw dresses, crinolines, petti-pants nor special petticoats—at least not to my limited knowledge, but they were nimble

in swinging their skirts and made a pretty picture on the floor, though they had to be modest if they did not want to be "talked about." Usually we did not swing the girl off her feet though some of them liked it. Both men and women carried themselves with more grace and style then and were better dancers than now. Girls wore their best dance dresses, but none of them wore makeup until the twenties. The faces of the girls look prettier now with makeup but they had a sparkle of mischief in their eyes when I was young that I never see any more (of course my eyes are not so observing now, either).

My generation liked to flirt and to be light and gay. Now the thirteen-year-olds are going steady instead! In my day parents often brought their children and we made sure everyone had a good time. Men asked the little girls to dance and some of them were good dancers. This was an event in growing up. Years later, I sometimes met a large matron with a large family who would look me over with antiquarian interest and remind me that I had taken her out in a set thirty or forty years before and given her the first grown-up time she had ever had. That was the kind of thing we did — just a big, happy family. And I can still remember some of the girls I had as dancing partners fifty years ago, though I never saw them at other times. I never missed taking out the best dancer in the hall once or twice (it was usually my wife who qualified, however, and we both liked to put on a good performance).

Invitations went out from friend to friend by word of mouth, which screened out any characters who did not know how to behave properly. No rough stuff was allowed and no one was supposed to drink, certainly not the girls. Sometimes after the dance, a few friends stayed for cider. Strangers were not unwelcome but we had to know who they were from friends. In Litchfield County, Conn., my wife's family brought some real Western cowboys and rodeo riders to our house and they knew how to be perfect gentlemen. They danced the same as we, not what is now called "Western style."

When I was younger, we danced to the first and second fiddle and a bass viol, using the bow (not plucking), or to violin and banjo. Sometimes we had a guitar with the violin and banjo. We also had piano or organ accom-



Here is Charles Bishop on his 80th birthday in 1965 with granddaughter and daughter, Cheril and Cora Giddings.

paniment. Now and then we had four instruments — cornet, piano, banjo and violin. We passed the hat to pay the fiddler, only among the men, of course. The evening used to cost about twenty-five or thirty cents, but in the past ten or fifteen years the contribution was understood to be about one dollar. The last time I danced was in Millington and East Haddam in 1954 with Walter Cone playing violin and his brother Charlie calling — Walter got about \$15 a night.

The girls all brought sandwiches and cake and coffee was usually served at the end of the dance.

Our hall dances began with the Grand March led by the caller alone in front, followed by the most prominent couple. The couples joined at the turn and the four couples marching together at the end of the march made up a set. The music opened with the "Lancers," similar to a quadrille, which had to be exactly in time to be right. You danced the first and last dance with your own lady, but you were expected to see that all the ladies had a good time. We did a cake walk during the square dancing with one couple behind another. We also had round dances, two-steps and waltzes. One simple dance was the Virginia Reel. Money Musk was one of the line dances with women on one side and men on the other. (My father was the last person who knew how to play Money Musk in the towns of Guilford and Madison and was once sent for specially to play it, as no one else could be found to do the piece.)

No one is left now to play the old tunes the way they used to be — Pop Goes the Weasel, Oh, Susannah, The Wearing of the Green,

Money Musk, Nelly Grey, Red River Valley, The Girl I Left Behind Me, Polly Wolly Doodle All the Day, The White Cockade, The Irish Washer-Woman. Modern renditions lack the early gay folk quality just as the dancing does. Folk dancing and music are spontaneous and the amateur quality is essential. A kind of community spirit goes with it, just as it does with going to church and "renewing the covenant" with friends, neighbors and family of a Sunday. We did not need anything to drink. We just enjoyed being together and moving around as lively as possible.



People liked each other better then. We liked to get together in groups, no matter how inconvenient travel was. Nobody was soggy and sour at a square dance, either from liquor or hostility toward the human race. The handsome young fellows like to prance or start a buck-and-wing at a corner—but no more so than the unhandsome old ones. Our Grand Right and Left was in the grand manner. Gracefulness was important, with a gliding step, but we did more than shuffle along with feet flat on the floor as the Western-style teachers now prefer. We really knew how to promenade, high style. Even the drabest, most hen-pecked and melancholy sad sacks would perk up and prance like kings and princes at a square dance. In this field, men took the masterful initiative and women had to follow. We noticed that it was the outdoor men who usually got the prettiest girl. Now it is said it is the man with the biggest Cadillac. Money meant nothing to us then. We hardly saw enough of it to get acquainted. Women liked men to be masculine and men liked women to be feminine. It was the contrast that sparked the courtin'.

I never could figure out where the myth of the sour and dour New Englander originated.

The natives did not like to show their feelings much in public but I doubt if any kind of people were ever capable of having more real fun. The old Yankees not only seemed to enjoy the dancing most but they always "hogged the floor." Of course, someone had to sit out if the sets could not be made up—and the first out on the floor were the old-timers. I am told this is still true and that you find more of the old Yankees at the square dances than anywhere else.

I have always liked people. Both my wives loved square dancing. My first wife, Frances Soule of Litchfield, and I never missed a dance if we could help it. The heyday for square dancing in New England was in the twenties. Frances was born in 1890 and danced until shortly before her untimely death in 1937. We thought nothing of driving thirty or thirty-five miles to a dance in any kind of weather, even to Danbury or Morris. Our three children took it up as soon as they were able. And yet my own grandchildren do not seem to have one-tenth the fun we used to have—nor to have half the life and energy. I can still outwalk some of them—if not all of them. The machine age has mechanized the old stock as well as the rest of humanity.

I met my second wife, Ingrid, at a square dance when I was nearly sixty. She enjoyed square dancing next to skiing and except for a skiing accident she suffered from, we would have continued square dancing until her death in 1958, but we began to slow down four or five years before this. Ingrid and I went to Cromwell, East Haddam or Millington. Robert Priest was one caller then—his daughter was known as a first-rate dancer. Another caller was named Gates.

Sometimes two or three callers spelled each other. If you were used to one caller, it was not always easy to follow another. Each had his own style and you knew what figure would follow. One caller might call the same all the time and another would not. Each caller in each area had a different set of figures. We enjoyed going from one town to another, not only for the new dance figures but to get acquainted.

We used to have square dances in the town halls both in Madison and Guilford, before they were cut up into offices. In 1909 Paul P. Ives and I arranged dances in the Madison Town Hall. It was then one big room with a



stage. Guilford held square dances in the town hall once a week in winter, though never in Lent. The Catholics used to hold a Square Dance Festival, with some round dances, for a whole week during the summer when so many servants were here with the summer people. They charged five cents a dance and made money on it. We had a great time with good music.

At a hall dance, we usually opened with a square set and went through one set of figures. After an interval, another tune was played until four sets of figures were completed. When the four sets of calls were finished, the caller would say, "Promenade around the hall. Ladies go sit down, gentlemen follow."

All four couples sat down a few minutes, then a round dance would be played usually. You went over to ask a partner to dance. For this we never had any prompting, as we all knew the steps. For the waltz, the "Blue Danube" and "Merry Widow" were popular. Sousa's Marches were liked for the two-step, such as "El Capitan," and songs like "Red Wing," or the "Mosquito Parade." Our polkas were not like those done now, which are the "Polish hop" type. Ours was more of a two-step, and we didn't repeat just the same circular hop; we stood side to side and dipped and such things, then returned to position.

We did the gavotte and varsouviana, but in my time not so much. As to the schottische, this was done mostly in my father's day, and I remember that even then he and my mother and two other couples were the only ones who remembered it, but it was usually played each evening.

What we called the "barn dance," was a two-step and a lot of fun. You stood side by side facing forward, then took a one-two-three forward and a kick-two-three, then an inside

kick, then you swung the partner for the waltz position. You went in a circle and the girl kicked up the right foot and the man the left, followed by the swing. Then you resumed the original stance facing ahead and repeated it.

A square set followed the round dance. They were interspersed. We did not consider the reels to be separate from the square dancing, and reels were always called. We used to like the "California Reel" and the "Single Reel." A circle was formed around the hall with two couples facing as in a square set. The two side couples stayed in position, while at the end of the set, the two head couples moved forward and back, then passed through, to the next square and on around the hall in the big circle. We used to do the quadrille to "The Spanish Cavalier," I remember. As to the "Lancers," even in the early 1900's, few people could call for this. We danced mostly to jigs and reels, and the fiddlers and banjo-players knew them by the dozen, such as Pigeon on the Gate, the White Cockade, etc.

The last dance was always a waltz with your own partner, ending with "Good-night Ladies."

I look back on a life full of happy memories. One of the things I am glad of is that I never missed a square dance without good and sufficient reason. I am also glad that I gave my wives a good time to the best of my ability. We hadn't lost our instinct for living the good life every day. All we needed for a grand evening was cornmeal to wax the floor, a little lamplight and my father with his old fiddle.

I'd like to see some attempt being made to get back to a more organic life. I enjoy seeing the revival of square dancing, though it does seem a trifle mechanical and phony compared with the real folk dancing of my day.



15th National Square Dance Convention

INDIANAPOLIS

JUNE 16-17-18, 1966

HOOSIER SQUARE DANCERS are again applauding one of the fine (and by far the prettiest) callers from their state. Miss Charlotte Watkins, daughter of Caller Paul and Lou Watkins, 1138 N. Hawthorne Lane, Indianapolis, was crowned Marion County Sesquicentennial Queen on February 5 and will compete for the State Title on February 25 and 26. Her sponsor is the 15th National Square Dance Convention, and it is hoped she will be our State Queen. Charlotte is a 1963 graduate of Southport High School, has been dancing for twelve



Floyd Lively,
General Chairman
of the 15th
National,
congratulates
youthful caller
Charlotte Watkins
of Indianapolis,
who was recently
crowned
Marion County
Sesquicentennial
Queen.

years and calling for five. She is well-known throughout the nation and has called in many states, especially at Teen-festivals and National Conventions. She is very popular among dancers at home and with the people at the Citizens Gas & Coke Utility where she is employed as a stenographer. An avid sports fan, her favorite sports are water and snow skiing, ice skating, baseball and, naturally, basketball (Hoosier Hysteria). At the 15th National Convention she will be participating in the style show, as a panelist, and will be working in the Youth Program. Long may she reign!

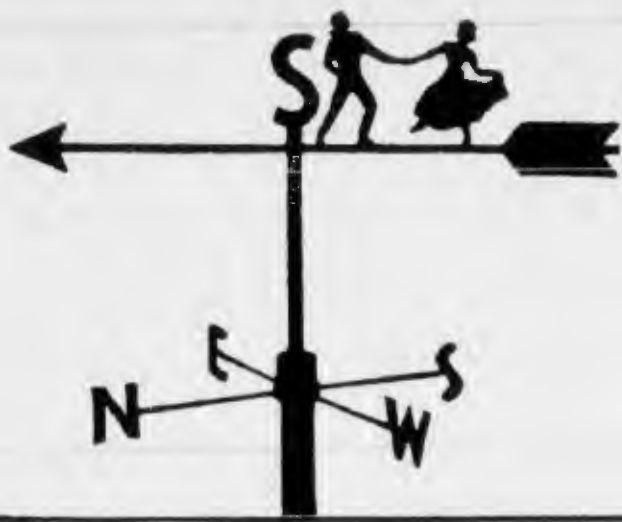
The latest bulletin on the 15th National is "ALL GOING WELL" and the whole theme is "dance-dance-dance." The panels are going to be outstanding. You can look forward to hearing discussions of: Our Square Dance Image; After-Party Fun; Publications, Clubs and Commercials; Caller-Dancer-Leader Relations; Vacations—Square Dance Style; Youth in Square Dancing; The Sewing Clinic; and the always popular Style Show. Register now. 15th National Square Dance Convention, 1205 Roosevelt Building, Indianapolis, Ind. 46204.

Ken and Miriam Mullen, Director of Programmed Rounds for the 15th National Square Dance Convention, have tabulated the most popular "rounds" from the many square dance and round dance clubs throughout our country and have submitted the following list of rounds which will be programmed in all square dance halls at the 15th National Square Dance Convention:

1. Alabama Waltz (Grenn 14074)
2. Velvet Glove (Decca 25642)
3. Moonlight Cocktails (Windsor 4707)
4. Oh Boy (Belco B-214)
5. Pearly Shells (Decca 31659)
- *6. Philadelphia Strut (MacGregor 8555)
- **7. Hot Lips (Decca 29558)
8. Jambalaya (Hi-Hat 817)
9. Linda Two-Step (Hi-Hat 813)
10. San Juan (Challenge 59219)
11. Goldie's Waltz (Windsor 4703)
12. Love For Two (Hi-Hat 815)
13. Way Down Yonder (Hi-Hat 822)
- **14. Left Footers One-Step (Decca 29558)
(Singing the Blues 'Til My Daddy Comes Home)
15. I'm Gonna Build a Fence (Hi-Hat 824)
16. Mannita Waltz (Grenn 14018 or
Columbia 50064)

*When My Baby Smiles at Me (music title)

**Same record—Decca 29558



ROUND THE OUTSIDE RING

Editor's Note: These pages feature interesting Square Dancing news items from different areas of our world in which Square Dancing is an international activity. These items are collected and edited by Helen Orem, Assistant Editor of Sets in Order. All information in this category should be sent to Mrs. Orem at 462 North Robertson Boulevard, Los Angeles, California 90048.

Louisiana

Square dancers thruout "cajun" Louisiana gathered in Abbeville on February 5 when Dixie Twirlers hosted the Acadian Square Dance Council. It was the Twirlers 2nd Annual Mardi Gras Ball held in the Recreation Center. Johnny LeClair was the caller. Reigning over the event as King and Queen were the Joe Mallets of Opelousas.

—Joan Hollier

The Crosstrailers of Monroe held a Jamboree on March 12 featuring Harper Smith.

—Mary Bird

Hawaii

Hawaii square dancers are looking forward to the Third Aloha State Square Dance Convention planned for Honolulu on October 7-9, with headquarters at the Hilton Hawaiian Village, Waikiki. Dick and Aimee Weaver head up this year's convention as General Chairman. Additional information and pre-registration forms may be obtained by writing to: 3rd Aloha State Square Dance Convention, P.O. Box 667, Kailua, Oahu, Hawaii 96734.

—Phil Cleary

Virginia

Joe Lewis will return to the Skating Rink in Purcellville to call for Beaux and Belles Annual Foothill Frolics on April 23. Write to Keith Brodd, 110 N. Sycamore Rd., Sterling, for information.

—Margaret Stitt

The 12th Virginia Square Dance Festival on April 2 in Charlottesville will feature Curley Caster and Earl Johnston calling; Roy and Dulcy Belz on rounds.

The 2nd Virginia Peninsula Square and Round Dance Marathon will be held on April 15-16. Kecoughtan High School Cafeteria, Hampton, Va., will be the location for this 27-hour dance which will benefit the Sarah Hudgins Regional Center for the Mentally Retarded. For information write Marathon, Box 1382, Hampton, Va.

—Chuck Loer

North Carolina

From 15 people, with the caller's wife dancing a man's part to fill out a square—to six

squares—in less than 10 months is an enviable record for the Dixie Twirlers of Raleigh. Mack Pipkin is the caller responsible for organizing the club and for helping in its growth, with his wife, Mavis, doing male partner duty.

—Mrs. S. P. Keith

Nevada

Whirlaways of Las Vegas are in the final round of planning for the 11th Annual Las Vegas Square Dance Convention on April 15-16. Events will begin with dancing on Friday night, following thru with square and round dance workshops, a special teenage dance, and the big Saturday night dance with Bob Van Antwerp, Del Price, Art Becker, Gerry Gorden, Ronnie Cupp, Ray Clairmont, Myrna Cheek, Bill Claybrook, Foster Suits, Hal Lewis, Wes Wessinger, Freddie Geiser, Herb Perry and with Bob and Helen Smithwick on rounds.

—Dave Blakely

Tonopah will host the annual Spring Festival of the Nevada State Square Dance Assn. on April 2. Bill Vollendorf, caller for the Silver Squares of Tonopah, will MC the event. All callers attending from around the state will participate.

—Marian McKenzie

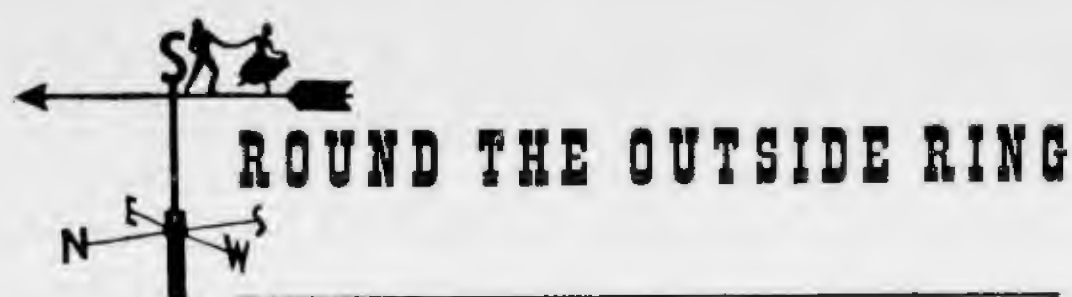
New Mexico

The New Mexico State Square Dance Festival will be held on May 6-7 at Chaparral Convention Center, Ruidoso, with music by Schroeder's Playboys and calling by Texan Billy Lewis and New Mexico state callers. A full program is planned. Write for information to Donna Black, 1110 Bellamah Dr., Alamogordo, N. M.

Florida

The Keyhoppers 'way down in Marathon have been doing their bit to demonstrate square dancing. On February 12 they were guests of the Couples Club of the Episcopal Church; on February 15 they entertained the P.T.A. meeting at Marathon High School. On March 5 Colin Walton called for the Keyhoppers at a dance on the Chamber of Commerce patio.

—Frances Allen



Walt Wentworth of St. Petersburg took some 50 square dancers on a holiday to Hawaii in March, with dances scheduled in Honolulu and on the return trip in Los Angeles.

The Gulf Coast Round Dance Evaluation Board chose the following new dances at their January meeting to teach their groups. For round dancers: Love Me Tenderly, Talkin' About the River, Let's Polka, Waltz You Saved for Me and Lemon Tree Samba. For square dancers: Marie, Go-Go-Go and San Francisco Bay. Betty and John Gammer are Chairman of the group.

—Harold Eicher

Texas

Amarillo is planning to have its first Round Dance Festival on April 22-23. It will be held at the Wolflin School Round House, appropriately, with Jack and Darlene Chaffee from Colorado as instructors.

—Don Hickman

New Jersey

Star Promenaders of Bradley Beach celebrated their 10th birthday in January and elected Edgar Yarnall as president for the coming year.

—Beatrice Jobes

Pioneer Round Dance Club will present an All-Day Festival on April 23 at the Hayloft in Asbury Park. Jules and Dottie Billard will conduct an afternoon workshop and Roy Keleigh will call for square dancing at night.

Other April events at the Jersey Shore: Lee Kopman calling on April 2 at the Hayloft. Calling for Hi Tiders on April 30, Les Gotcher.

—Meg Barr

Ohio

April 16-17 are the dates for the 8th Annual Buckeye State Square Dance Convention at the Sports Arena in Toledo. Over 60 callers from 7 states and Canada and more than a dozen round dance teachers will be on hand, willing to perform. All "levels" of dancing will be covered plus workshops, after parties, a fashion show. The man to write is Jim Batema, 1450 Beecham St., Toledo.

—Rudy Hasselbach

Pennsylvania

Gettysburg Cannonaders 7th Annual Round-Up will be held on May 28 in the Student

Union Bldg., College Campus, Gettysburg. Callers will be Earl Johnston, Decko Deck and Bob Page, with Tom and Betty Jayne Johnston overseeing the rounds. Chairmen of this year's Round-Up are Louise and Claire Hikes. Advance reservations may be made with Marion Myers, 603 Frederick St., Hanover (17731).

—Dorothy Parr

Massachusetts

A mammoth benefit dance for the Swing Ezy Disaster Fund of Keokuk was planned for March 25 in Springfield. Callers participating were lined up as Dana Blood, Red Bates, Bob Grandpre and Jerry Benoit. Also, Ken Anderson, caller at the time of the Keokuk disaster last November, was invited to attend. Some 15 clubs were involved in sponsoring this dance.

—Russ Moorhouse

New York

The 4th Annual Toys for Tots Square Dance sponsored by Levittown Squares on Long Island was an immense success this year. Callers who donated their services were Dave Blauston, Bill Goddard, Bill Kattke, Earl Matlack, Frank Konopasek, Dick Jones, Tom Leiblein, Oscar Nelson, Jerry Salisbury, Don Valentine, Marty Winter and Charlie Hunter. More than \$1000.00 worth of toys were collected and during the evening a collection of \$80.00 was made for families of the Iowa tragedy.

—Dan O'Reilly

South Carolina

Don and Emily Wersler of Beaufort are putting out a mimeographed schedule of local dancing events for their round dance group, the Village Rounders. This lists coming attractions, editorializes somewhat and notes dances the group is working on.

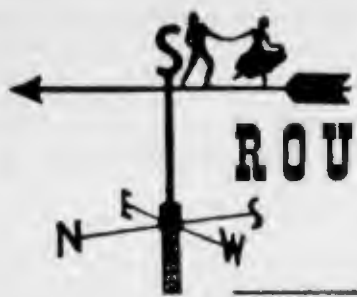
Tennessee

Traveling dancers planning to visit Tennessee during the next few months can find quite a program each month at the T.E.R.C. Square Dance Club in Kingsport. Callers scheduled are as follows: April 22, Max Forsyth; May 14, Bob Van Antwerp; June 11, Jack May; June 25, Johnny Wykoff; July 9, Dick Jones; August 13, Ron Schneider.

—Nick Drakos

Arizona

Valley of the Sun Square Dance Organization is readying up the 19th Annual Valley of the Sun Square Dance Festival for April 15-17 in the brand new Arizona Veterans Memorial Colosseum, State Fairgrounds, Phoenix. Jim



ROUND THE OUTSIDE RING

Stevens, President and General Chairman, promises plenty of free parking in the immediate dance area, live music by popular square dance bands, about 100 top callers from Arizona and environs. Headquarters will be at the Bali Hi Motor Hotel in Phoenix. The Arizona State Fiddlers Contest will be resumed by popular demand. Write Ray Gendreau, 1711 W. Northview, Phoenix, for more details.

Colorado

A fun-filled weekend is planned for Grosvenor's Hall in Estes Park on May 27-29. Jerry Haag, Beryl Main, Dale Casseday and John and Betty Brownyard will be featured. For further information write to Sherry Haag, 920 Pike St., Cheyenne, Wyo.

Oklahoma

The North East Okla. Assn. 19th Square Dance Festival is set for April 2 in Tulsa. Sal Fanara will share the calling spotlight with Gaylon Shull. An estimated 18,000 dancers are expected to be in attendance at Tulsa's Civic Center.

—Bill Dunn

The 20th Annual Central District Jamboree will be held at the Municipal Auditorium, Oklahoma City, on May 7. This is the highlight of the year for the district, with average attendance being about 5000. For details write to Jim McManus, 1113 S.W. 64th St., Oklahoma City (73139).

Wyoming

May 27-28 are the dates for the 15th Annual Cowtown Hoedown at Woodland Park School in Sheridan. Vaughn Parrish from Colorado will be the guest caller.

—Geo. Baker

Alberta, Canada

The Entrance Square Dance Club of Hinton is holding its 3rd Annual Jubilee on July 2 with Lee Helsel conducting an afternoon workshop and calling the evening dance. There will be an outdoor chuckwagon breakfast on Sunday morning.

—Vic Webb

Ontario, Canada

Jerry Helt will be presented by the Spares 'n' Squares at Kenner Collegiate, Peterborough on April 28. Peterboro Squares kick off their summer dancing in Peterborough at the Rock Haven Motel with a weekend on June 17-19,

Pierceson Cargill calling the squares; Dick and Bea Brettingham on rounds.

California

The Teen Age Assn. of the Los Angeles area plans its Spring Dance for April 24 from 2 to 6 P.M. at McDonald's Barn in North Hollywood. Host clubs will be the Weights and Feathers and Teen Stompers and the association's executive board under president Jim Damiamo will do the decorations.—Bob Macias

Visitors to the Redwood area are invited to join the Arcata Rock 'n' Reelers at their dance on April 30 with Gene Welsh calling. Spruce Point Grange, Eureka, is the place.

—Arlene Bergtoll

Dots and Dashes, the busy teenage demonstration group in Lancaster, made a hit with their 4th annual dance program in January. The group does a variety of numbers and gains funds in this manner for travel projects. Herb and Velma Perry are directors.

Illinois

The Annual Spring Knotheads Dance will be held at the Blue Moon in Elgin on April 17. Caller will be Johnny Davis; for rounds, the Gene Arnfields. Write Edna Manson, Cherry Valley, for complete information.

The headquarters for the 2nd Illinois State Square Dance Convention on May 20-22 will be the Conrad Hilton Hotel on Chicago's scenic lakefront. Write to Bill Gresens, 25 E. Chestnut St., Chicago, Ill., for reservations.

Nebraska

Lincoln invites everybody to come and dance at their 26th Annual Square Dance Festival on May 7th. Linc Gallacher of Falls Church, Va., will mix "humor, hats and guitar" with his calling and Don and Pete Hickman of Amarillo will teach the rounds. For additional info write Stan Brabant, 5134 Orchard St., Lincoln.

The Annual Beatrice Spring Festival will be held on April 24 at the Beatrice City Auditorium. Ken McCartney, Bill Speidel, Ernie Gross and Tom Rinker make up the calling staff.

Wisconsin

The 5th Annual Spring Fling is planned for the Mary E. Sawyer Auditorium in La Crosse on April 22-24. Happy Twirlers and Greater LaCrosse Chamber of Commerce will co-sponsor. Callers will be Jerry Helt, Earl Johnston and round dance leaders will be the Paul Tinsleys.

—Wm. Sauer

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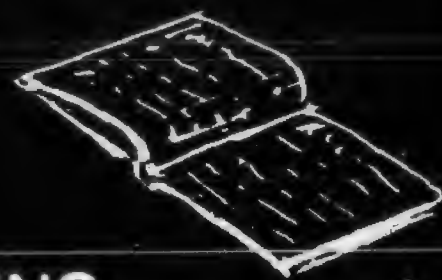
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April, 1966

THIS MONTH George Elliott comes forth with some material based on promenading three quarters around the square. As in his other workshop material, you'll find a good variety here that can be added to your present repertoire.

One and three go forward and back
Same ladies chain
Roll promenade the pretty little thing
Three-quarters way around that ring
The other four square thru go all the way around
When you come down
Separate go round one
The other four square thru three-quarters round
When you come down
Find old corner a left allemande

One and three go forward and back
Same ladies chain
Turn the girl in the usual way
Partners all half sashay
Heads promenade single file
Three-quarters way around
The other four square thru three-quarters way around
When you come down
Find old corner a left allemande

One and three you bow and swing
And promenade the inside ring three-quarters way around
Face to the middle in front of that two
Now a double pass thru
And turn back
Outside four a half sashay
Now a double pass thru
First couple right and next go left
On to the next and pass thru
On to the next and trail thru
Find old corner and left allemande

Forward eight and back with you
Two and four a right and left thru
One and three you bow and swing
Go round and round with the pretty little thing
Promenade the inside three-quarters way around
Face to the middle in front of that two
A double pass thru
First couple right the next go left
On to the next a right and left thru
Turn the girl face that two
Now pass thru
Do a half sashay
Turn back
Find old corner a left allemande

One and three you bow and swing
Go round and round with the pretty little thing
Then promenade the outside ring
Three-quarters way around
Side two pass thru
Circle four with the outside two
Just one half
Outside four dive thru
Into the middle a right hand star
Once around to the same two
A left allemande
Come back to your partner and there you stand
Side two bow and swing
And promenade the outside ring
Three-quarters way around
Head two pass thru and meet two
And circle just a half
Outside four dive thru
Into the middle a right hand star
Once around to the same two for a left allemande

One and three go forward and back
Same ladies chain
Roll promenade that pretty little thing
Three-quarters way around that ring
Two and four you wheel around
Circle up four with the couple you found
One full turn
Outside four dive thru and pass thru
Face your partner pass thru
Face your opposite
Pass thru to a left allemande

Forward eight and back with you
Two and four a right and left thru
Same ladies chain
Head ladies chain
Roll promenade that pretty little thing
Go three-quarters way around that ring
Side ladies chain
Turn the girl with a full turn around
Face out
Do a right and left thru
Inside four split that two
And promenade left two by two
Go just half way
Side four wheel around and face out
Do a right and left thru
Now circle four
Head gents break and make that line
Forward eight and back in time
Now pass thru and bend the line
Two ladies chain across
Turn the girl and roll away
Go right and left grand

(More Elliott next page)

(Two more Elliotts)

First couple only forward and back
Split that couple right across the floor
Go round one
Join that pair and line up four
Go forward and back
Couple four only promenade three-quarters round
Go round three stand six in line
Forward six and back in time
Couple two only
Promenade one-quarter round
Go round one stand eight in line
Bend the big line
Bend the little line
Bend the itty bitty line
Go right and left grand

One and three you bow and swing
Then promenade the outside ring
Three-quarters way around
When you come down
Behind that pair stand two by two
Then forward eight and back with you
Inside four roll back and line up four
Forward eight and back once more
End four box the gnat across from you
Face to the middle a right and left thru
Turn the girl and trail thru
Separate go round one
Come into the middle and pass thru
And split two
Go round one and line up four
Forward eight and back once more
Inside four square thru go all the way around
Four hands round when you come down
Separate go round one
Into the middle a right and left thru
Same ladies chain
Turn the girl and pass thru
To a left allemande
Partner right a right and left grand

DAISIES IN THE CLOVER

By Bob Nipper, Edwards, California

Heads star thru, dixie daisy
Centers in, cast off three quarters round
Star thru, cloverleaf
Dixie daisy, centers in
All eight U turn back
Star thru, substitute
Center two square thru three quarters
Left allemande

WHIRLY STAR THRU

By Don Cameron, Glendora, California

Two and four go forward up and back
Pass thru, separate 'round one
Into the middle right and left thru
Pass thru and star thru
Sides go two, heads go three
Now when you're thru sides separate
Meet a girl and star thru
Right and left thru, turn that Sue
Dive thru and square thru three quarters 'round
To a left allemande, etc.

DOUBLE DIXIE

By Stub Davis, Waurika, Oklahoma

Four ladies chain across that town
Four ladies chain three quarters round
Heads forward, back you roar
Sides divide, line up four
Forward eight, come right back
Pass thru, U turn back
Just the ends star thru
Same four, cross trail across the floor
Go round one and line up four
Forward eight, back you reel
Pass thru, wheel and deal
Double pass thru, centers in
Cast off three quarters round
Eight pass thru across the track
Ends fold, centers turn back
Dixie chain a double track
Ladies left, gents right, left allemande
Partners right, right and left grand

MIXED DAISIES

By Sparky Sparks, Clearlake Highlands, California

Allemande left for a Dixie daisy
Right pull by, left turn half
Right pull by, corners all
Left allemande like a Daisy chain
Go forward two, right, left, turn back
Right hand round that corner
Go forward two, left and right
Turn back again, allemande left
For a Dixie daisy, a right pull by
Left turn half, right pull by
Corners all left allemande
Like a daisy chain, forward two
Right, left, turn back again
Right around corner, then forward two
Right and left, turn back again
Allemande left for Dixie daisy
Right pull by, left turn half
Right pull by, corners all
Left allemande

WAGON ROLL

By Sam Gibson, Oakland, California

Walk all around the left hand lady
See saw your pretty little taw
Allemande left, right to your girl
A wagon wheel, give her a whirl
Roll that wagon around the world
Spread way out across that town
Gents walk out with a wrap around
Girls star right when you come down
Girls back out, spin her, Joe
Catch her by the left, do paso
Her by the left, corner right
Box the gnat, change hands
Box the flea and pull her by
Right to your partner

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Joe Fadler	Round Dance Editor
Bob Page	Square Dance Editor
Don Armstrong	Contra Dance Editor
Ken Collins	Final Checkoff

WHEEL AND SPREAD #1

By Jim Gammalo, Olmsted Falls, Ohio

Join hands circle left
Head gents, corner forward and back
Box the gnat
Right and left thru
Turn a girl
Pass thru, both turn right single file
Lady around one, gent around three
Line up four
Pass thru, wheel and spread
Allemande left

CLYDE'S CUTIE

By Clarence E. Eskridge, Green River, Wyoming

Heads to the middle and back with you
Do sa do the opposite two
All the way, make an ocean wave
Rock up and back then spin the top
Turn right, girls left, make a new line
Centers trade without a stop
Spin the top, don't be afraid
Balance once then centers trade
Double spin the top this time
Keep on going you're doing fine
Rock up and back in the middle of the land
Cross trail thru
Left allemande

WHEEL AND DEAL REVIEW

By Ken Ehrhardt, Scottsdale, Arizona

One and three lead right, circle four
Head gent break, line up four
Forward eight and back you reel
Pass thru, wheel and deal
Inside two pass thru, right and left thru
Turn your girl and circle four
Side gent break and line up four
Forward eight and back you reel
Pass thru, wheel and deal
Double pass thru, first left, second right
Pass thru the first two
With the next two cross trail
To a left allemande, etc.

TURN BACK WHO?

By Tom Rinker, Omaha, Nebraska

Head ladies chain to the right
Turn the girl with all your might
New side ladies chain across
Turn the girl, don't get lost
Same two do a half square thru
Circle up four with the outside two
Side gents break, make a line of four
Pass thru across that floor
Girls turn back, make a wave you do
Swing thru, go two by two
Those facing out turn back, make a line of four
Move up to the middle and back once more
Pass thru, wheel and deal
Girls make an arch, substitute
Double pass thru
Centers in, cast off three quarters round
Pass thru, wheel and deal
Double pass thru
Centers in, all eight make a U turn back
Star thru, pass thru
Allemande left

BREAK

By Fred Whiteford, Costa Mesa, California

Heads chain to left, new heads chain across
Heads lead right, circle four
Full around and little bit more
Side gents break to line of four
All four couples half sashay
Just the ends star thru
From where you stand
All cross trail thru
Allemande left, etc.

SHORTIE

By Ralph Kinnane, Birmingham, Alabama

Head ladies chain
One and three half square thru
Do sa do, ocean wave
Heads run, pass thru
Wheel and deal
Allemande left

WHIRLING SUSIE

By Jimmy Huff, Lafayette, Louisiana

Heads pass thru, go round one
Come into the middle and
Susie Q, sides divide and star thru
(In the middle finish your cue with a left hand
swing, go out to the side)
With a right and left thru
Dive thru and substitute
Susie Q, sides divide and star thru
(In the middle finish your cue with a left hand
swing, go out to the sides)
With a right and left thru
Dive thru and substitute
Square thru three quarters round
Allemande left

SINGING CALL*

ROB'T E. LEE

By Joe Lewis, Dallas, Texas

Record: J-Bar-L 5007

BODY

Heads go right and left thru, sides a do sa do
for you
Right hand star like a paddle wheel, kicking up
spray
Be sure to turn it once around, reverse the other
way
Full around come out, right and left thru
Dive thru, pass thru, swing a girl that's new
Keep this little maiden, do some promenading
Waiting for the Rob't E. Lee
MIXER OR FILL-IN
Head couples star thru, then right and left thru
Turn them and then you pass thru and split two
Make a line move it up and back again
Box the gnat across the land
Right and left allemande, grand right and left and
You'll meet your pet and "Do a little" do sa doing
"Then it's" home you're going
Great fun my honey-bun a-waiting for the
Rob't E. Lee

SEQUENCE:

Body (Heads) — Mixer (Heads) — Body (Heads) —
Mixer (Sides) — Body (Sides) — Mixer (either)
— Body (Sides).

QUICKIE MIXER

LOOK ME OVER

By Jack and Ginny Carver, Timonium, Maryland

Record: Grenn 14080

Position: Open facing inside hands joined

Footwork: Opposite thruout directions for M

Meas

INTRODUCTION

1-2 **Wait; Apt, Tch, Tog, Tch (to OP);**

In Diag Open facing pos do a quick apart L, tch R, step tog R, tch L to R ending in OPEN pos facing LOD;

DANCE

1-2 **Fwd Walk, 2, 3, Swing; Bk Up, 2, Face, Tch;**

In OP start L walk fwd LOD L,R,L, swing R fwd; start R bk up twd RLOD R,L, turn to face ptr R, tch L to R end M's bk to COH;

3-4 **Bk Away, 2, 3, Pt; New Ptr, 2, 3, Tch (to CP);**

Bk away from ptr M twd COH, L,R,L (W twd wall) point R twd ptr; both move diag to R to new ptr M R,L,R, tch L to R end in CP M facing wall;

5-6 **Side, Close, Side, Tch; Side, Close, Side, Tch (to Bjo);**

Start L do a swd two step in LOD; start R do a swd two step in RLOD blending to Bjo pos;

7-8 **Bjo Arnd, 2, 3, 4 (to OP); Away, Step/Step, Tog, Step/Step;**

In Bjo Pos turn CW in 4 steps ending in OPEN Pos facing LOD; in 3 quick steps do an away L,R/L, tog R,L/R end in OPEN Pos to repeat the dance;

DANCE GOES THRU 6 TIMES

Ending: **Apart, —, Point, —;**

After completing meas 8 the last time thru do an apt L, —, pt R twd ptr, —;

HERE'S ANOTHER

BABY LOOK AT YOU NOW (Mixer)

By Roy and Agnes Mackey, Houston, Texas

Record: Blue Star 1776

Position: Open, facing LOD

Footwork: Opposite throughout, steps described for M

Meas

INTRODUCTION

1-4 **Wait; Wait; Apart, —, Tch, —; Tog, —, Tch, —;**

DANCE

1-4 **Walk Forward, 2, 3, Face; Back Apart, 2, 3, 4; Do Sa Do, 2, 3, 4; 5, 6, 7, 8;**

In open pos with inside hands joined, walk fwd in LOD 4 steps (LRLR) turning to face partner and backing away in 4 steps (LRLR) do sa do with partner (passing R shoulders and moving bk-to-bk in 8 steps);

5-8 **Star Right, 2, 3, 4; Star Left, 2, 3, 4; Star Right (New Corner), 2, 3, 4; Star Left, 2, 3, 4;**

Make a R hand star with partner (LRLR) change hands to a L hand star with partner (LRLR) M stars right with his corner

(LRLR) change hands star left in 2 steps and (LR) next 2 steps (LR) adjust to starting pos.

ENDING: Dance goes thru 10 times then back away from partner 4 steps and Curtsy.

RHYTHM DANCE

CALL IT LOVE

By Hi and Cookie Gibson, Hawthorne, California

Record: Hi-Hat 825

Position: Diag Open-Facing for Intro, Closed (M facing LOD) for Dance.

Footwork: Opposite throughout, Directions for M except as noted.

Meas

INTRODUCTION

1-4 **Wait; Wait; Apart, —, Point, —; Together (to CP), —, Touch, —;**

In diag Open-Facing pos (M's back to COH and RLOD) wait 2 meas; Step apart on L, hold 1 ct, point R, hold 1 ct; Step together on R blending to CLOSED pos (M facing LOD), hold 1 ct, touch L to R, hold 1 ct.

DANCE

1-4 **(CP) Fwd Two-Step; Fwd Two-Step; (Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —;**

In Closed pos and starting M's L do 2 fwd two-steps LOD; Do a "hitch step" by stepping fwd L, close R to L, step bwd L, hold 1 ct; Do a bwd "hitch" by stepping bwd R, close L to R, step fwd R, hold 1 ct;

5-8 **(Scissors) Side, Close, Cross/Dip, —; Recover, —, Back, Close; Fwd, —, Fwd, —; Twirl, —, 2 (to Cp), —;**

Swd on L, close R to L, cross L over R (W XIB) dipping slightly to check fwd movement, hold 1 ct; Recover back on R, hold 1 ct, quickly step bwd on L, and close R (Note: These 2 steps plus the first step of the next meas gives a "hitch" action) Step fwd on L, —, Step fwd on R, — (Still in Closed pos); W does a slow R face twirl under joined hands as M moves LOD L, —, R, — ending again in CLOSED pos M facing LOD;

9-12 **(CP) Fwd Two-Step; Fwd Two-Step; (Hitch) Fwd, Close, Back, —; Back, Close, Fwd, —;**

Repeat action of Meas 1 thru 4;

13-16 **(Scissors) Side, Close, Cross/Dip, —; Recover, —, Back, Close; Fwd, —, Fwd, —; Twirl, —, 2 (to CP), —;**

Repeat action of Meas 5 thru 8;

17-20 **(Lady under) Two-Step; Fwd Two-Step (to Bfly); (Lady Under) Two-Step; Fwd Two-Step (to Bfly);**

As M starts with L and does a two-step diag twd wall and LOD (but almost in place) the W turns R face under his L arm (her R) moving twd COH and LOD to end in L-OPEN pos facing LOD; Two-step LOD while blending to BUTTERFLY pos with M's back to wall; Starting M's L in 1 two-step again change sides with W moving under M's R hand joined with W's L to end in OPEN pos facing LOD; Two-step LOD while blending to BUTTERFLY pos

- with M's back to COH;
- 21-24 (Slow Vine) Side, —, Behind, —; Side, — Thru (to CP), —; (Fast) Vine, 2, 3, 4; Pivot, —, 2, — (to SCP);**
In Butterfly pos step swd L (slow) —, cross R in back of L (W XIB), —; Again step swd L (slow), —, cross R thru twd LOD (both XIF) to CLOSED pos, —; In LOOSE-CLOSED pos do a 4 ct grapevine LOD (Side L, XRIB, side L, XRIF); Do a full turn couple pivot in 2 steps L, —, R, — to end in SEMI-CLOSED pos facing LOD.
- 25-28 (SCP) Fwd Two-Step; Fwd Two-Step; (Face) Side, Close, Side, Close; (SCP) Walk Fwd, —, 2, —;**
In Semi-Closed pos and starting M's L do 2 fwd two-steps LOD; Quickly blend to LOOSE-CLOSED pos and step swd L (LOD), close R to L, again step swd L, and again close R to L; Blending to SEMI-CLOSED pos walk fwd LOD 2 slow steps L, —, R, —;
- 29-32 (SCP) Fwd Two-Step; Fwd Two-Step; (Face) Side, Close, Side, Close; Twirl, —, 2, —;**
Repeat the action of Meas 25 thru 28 EXCEPT W does a R face twirl under joined lead hands in Meas 32 to end in CLOSED pos M facing LOD to repeat the dance.
(NOTE: On second time thru dance blend to Semi-Closed pos.)

DANCE GOES THRU TWICE

Ending: (SCP) Fwd Two-Step; Fwd Two-Step; (CP) Vine, 2, 3, 4; Pivot, —, 2, —; Twirl, Bow and Curtsy.

Blend to Semi-Closed pos and starting M's L do 2 two-steps LOD; Quickly blend to LOOSE-CLOSED pos and do a 4 ct grapevine (Side L, XRIB, side L, XRIF); Do a full turn couple pivot in 2 slow steps L, —, R, —; Twirl, Bow and Curtsy as the music ends (this need not be a fast twirl).

EASY WALTZ

IN PARIS

By Art and Evelyn Johnson, Long Beach, Calif.

Record: Norseman #RD-100

Position: Open

Footwork: Opposite throughout, cues for M

Meas INTRODUCTION

1-4 Wait; Wait; Bal Apart, Point, —; Together, Touch, —; (to Bfly);

In open pos wait 2 meas; then bal back on L, point R; fwd on R, tch L to R; take momentary butterfly pos.

DANCE — PART A

1-4 Waltz Fwd, 2, 3; Spin/Manuv, 2, 3; Dip Back; Recover;

In open pos waltz fwd (LOD) L,R,L; W does a LF spin as M maneuvers in 3 steps R,L,R to face RLOD; dip back (closed pos) L, hold 2 cts; recover on R, hold 2 cts.

5-8 Waltz Bal L; Waltz Bal R; Waltz R, 2, 3; Waltz R, 2, 3;

Step swd L twd COH, step R behind L, step L in place; step swd R twd wall, step L behind R, step R in place; start bwd on

M's L ft do 2 RF turning waltzes down LOD L,R,L; R,L,R; to end in OPEN pos facing LOD.

9-16 Repeat Action of Meas 1-8 End In LOOSE CLOSED Pos Facing LOD.

PART B

17-20 Twinkle Out, 2, 3; Twinkle In, 2, 3; Banjo Around, 2, 3; 4, 5, 6;

In loose closed pos turn to Scar, cross L over R, then R and L in place; turning to banjo pos repeat twinkle in LOD and COH; in banjo pos moving fwd (clockwise) around in 6 steps L,R,L; R,L,R; to end in CLOSED pos facing LOD.

21-24 Dip Back, 2, 3; Waltz R, 2, 3; Waltz R, 2, 3; Twirl, 2, 3;

(Facing LOD) in closed pos dip back on L, hold 2 cts; as you recover start a RF turning waltz on R ft R,L,R; do another RF waltz L,R,L; (W twirls under M's L arm) as M waltzes R,L,R almost in place; end in LOOSE CLOSED pos facing LOD.

25-32 Repeat action of Meas 17-24

End in momentary BUTTERFLY pos.

DANCE GOES THROUGH THREE TIMES

TAG: Slow twirl and acknowledge.

In 3 cts W twirls under M's L arm and bows.

SINGING CALL*

BIRD OF PARADISE

By Red Bates, Hampden, Massachusetts

Record: Hi-Hat 331

OPENER, MIDDLE BREAK AND CLOSER

Join eight hands, circle left go round that track

Left allemande, partner right, box the gnat

Four ladies walk the inside ring, once around

now hear me sing

Box the gnat, check in, weave the ring

It's the bird of Paradise who really knows

Do sa do, take her hand and promeno

Does the lady like romancin', is she with you just for dancin'?

It's the bird of Paradise who really knows

(Alternate lines)

Promenade, don't you linger, Will the lady let you swing 'er?

Promenade, are you wise? Will she flirt with other guys?

FIGURE (Twice with heads active, twice with sides)

One and three lead to the right, circle four

You make a line, dance up and back once more

Star thru in front of you, dive thru, pass thru

Right and left thru, turn the girl, eight chain three

It's right, left, right, left allemande....

Weave by one, swing the next there, when you can

Promenade, go round the ring, will the lady let you swing?

It's the bird of Paradise who really knows

(Alternate lines)

Take a walk, go round the square, will she let you swing her there?

Promenade, go two by two, will she let you swing her too?

Promenade, go round the square, does the lady really care?

DAISY DOOSIE

By Bruce Elm, Provo, Utah

Side two ladies chain across
While the head two couples half sashay
Heads square thru four hands round
When you get to four do a U turn back
Double pass thru U turn back
All four men diagonally
Dixie chain across the track
Both turn right while the girls turn back
Meet your own, box the gnat
Promenade just like that
Heads wheel around, now cross trail thru
Left allemande

SPINNIN' TOPS

Gene Pearson, Groves, Texas

First and third do sa do make an ocean wave
Spin the top, don't you stop
Swing thru two by two and when you're thru
Pass thru, swing thru with the outside two
Spin the top, don't you stop
Pass thru go on to the next
Spin the top again and double it too
Pass back thru to the next old two
Star thru, inside arch, dive thru
Square thru five hands in the middle of the land
Corners all left allemande

Head ladies chain on across the ring
Same two couples, spin the top and when you
stop
Swing thru two by two, then pass thru
Swing thru with the outside two
Spin the top and when you stop, pass thru
On to the next, right and left thru
Pass back thru, then star thru, dive thru
Swing thru in the middle you do, rock it Jack
Box the gnat, right and left thru, pass thru
Allemande left

DIXIE DAISIES

By Hayes Herschler, Colmar, Pennsylvania

One and three go up to the middle and back
Square thru in the middle of the track
Four hands round that's what you do
And when you're thru do a right and left thru
With the outside two
Turn 'em right around and dive thru
Square thru in the middle of the track
Three hands round then U turn back
Do a Dixie daisy on a double track
Chain on over, chain on back
The outside four you turn around
Allemande left with the one you found

One and three go up to the middle and back
Square thru in the middle of the track
Four hands round that's what you do
And when you're thru, split the outside two
Go around one, line up four, the inside two
half sashay
Eight go up and back you reel
Pass thru and wheel and deal
Do a Dixie daisy on a double track
Chain on over, chain on back
Four little girls U turn back
Allemande left

CONTRA CORNER

DURANG'S HORNPIPE

Suggested music: FD MH-171 or MH-165
1, 3, 5, etc. active but do NOT cross over
Active girls balance and swing the gent below
(8 meas)
Active gents balance and swing the girl below
(8 meas)
Active couples down the center, go down the
line (4 meas)
The same way back and keep in time (4 meas)
Cast off, and a right and left (4 meas)
Right and left back to your place in the set
(4 meas)

LITTLE JIM #4

By Jimmy Huff, Lafayette, Louisiana

One and three do a half square thru
Then a right and left thru
Now pass thru
In the middle square thru five hands
Others, cross fold
Allemande left

LEFTY'S LEAD

By Harley Smith, San Dimas, California

Head two ladies chain to the right
Turn 'em on around don't take all night
Heads to the middle go right and left thru
Side two couples cross trail thru
Round the outside and around just two
Join your hands an eight hand ring
Then all four men move up and back
Lead to the left now as a pair
Allemande left

SINGING CALL *

YOU CALL EVERYBODY DARLING

By Marshall Flippo, Abilene, Texas

Record: Blue Star 1779
INTRO, BREAK, ENDING
Now four little ladies chain across, turn 'em with
a left around
Then roll away and swing somebody new
Join hands and make a ring, circle to the left like
everything
I don't mean a word I'm saying, it's just a party
game we're playing
Roll away then swing the next little darling
Left allemande, then promenade, that floor
And as the years roll by, you'll sit and wonder
why
Nobody calls you darling any more.
FIGURE
Now one and three lead to the right and circle
You'll make a line and do a right and left thru
Star thru, then do sa do, it's once around you go
Make an ocean wave and don't be late, you swing
thru, girls circulate
The boys will trade and swing a brand new
darling
Left allemande, then promenade that floor
You've got a brand new different maid, take her
home in a promenade
Or she won't call you darling any more.

A SHORT ONE

By Les Ely, Phoenix, Arizona

One and three dance up to the middle, back
Right and left thru
Turn that girl, cross trail
Separate around one, into middle
Dixie daisy (patter till thru)
Centers in
Cast off three quarters, allemande left

SWAP POP

By Sam Grundman, Berkeley, California

Heads right and left thru
Side ladies chain
Heads half sashay
Lead to line, ladies break
Pass thru, wheel and spread
Swap around, bend the line
Swap around left allemande

EXPERIMENTAL DRILLS

Here are some examples of Rip the Line by the originator, Don Pfister of San Diego, California. The description is on page 76.

FROM OCEAN WAVE

Head ladies chain, turn the girl
One and three do the right and left thru
Same four do sa do make an ocean wave
Rock it rip the line
Quarter out, left allemande

Head couples do sa do make an ocean wave
Balance there, rip the line
Quarter out, circle four
Head men break line up four
(Equivalent to one and three lead right
Line up four OR one and three swing star thru
Circle four to a line, etc.)

FROM SINGLE LINES

All four ladies chain, three quarters round
One and three lead to the right, circle four
Heads break to a line of four
Now pass thru and rip the line
Star thru, right and left thru
Turn the girl (zero movement)

Heads lead right circle to a line
Pass thru, rip the line
Star thru, cross trail thru
Left allemande, come back one and promenade
Head couples wheel around
Pass thru and rip the line
Square thru, three quarters man
Here she comes, left allemande
Like an allemande thar
Back up boys
Shoot it and promenade

FROM TWO FACED LINES

Head couples square thru
Four hands around
Do sa do make an ocean wave
Ends cross over, centers turn back
Now rip the line
Star thru
Square thru, three quarters round
Left allemande

Heads couple up and rock it
Ends cross over, centers turn back
Rip the line
Star thru, square thru three quarters man
Look for the corner
Left allemande

GIMMICKS

Couple one face your corner and box the gnat
Square your sets just like that
Now one and three cross trail thru
Around two and line up four
Pass thru, rip the line
Pass thru, split two and line up four
Center four square thru three quarters round
Left allemande

Head ladies chain across
Now one and three see saw round
Make an ocean wave
Men in the middle rip the line
Quarter out
Left allemande

NUMBER ONE AND A HALF

By Jimmy Huff, Lafayette, Louisiana

One and three square thru, count four hands
A right and left thru the outside two
Full turn around and substitute, too
Eight turn back to a right and left grand, etc.

BREAK

By Fred Whiteford, Costa Mesa, California

Side ladies chain right
Heads square thru four hands
Do sa do to ocean wave
Swing star thru, bend the line
All four couples half sashay
Ends star thru
All cross trail thru
Allemande left, etc.

SINGING CALL*

FINDERS KEEPERS

By Bruce Johnson, Santa Barbara, California

Record: Windsor 4850

INTRO, BREAK, CLOSER

(Heads) (Sides) Cross-trail thru but U-turn back
I say (star thru)

Pass thru and circle just half way
Dive thru, square thru three quarters round
Left allemande and weave around the town
Finders keepers, losers weepers
Do sa do and promenade the one you find
Losers weepers, finders keepers
You lost her, I found her now she's mine
FIGURE

Left allemande and turn your partner right
Men move in, a left-hand star tonight
(Turn) Partner right and then left allemande
Pass your own, box the gnat, ladies walk inside
the track
Finders keepers, losers weepers
Swing the same lady, promenade in time
(swing the lady with whom you did the
"box the gnat")
Losers weepers, finders keepers
You lost her, I found her now she's mine

INDIAN DANCE

By Ray Vierra, Concord, California

Four ladies chain three quarters around
Heads half sashay, pass thru
Go around one to line of four
Forward and back, star thru
Do sa do to ocean wave, up and back
Swing thru, don't stop, spin the top
Right and left thru, pass thru
Wheel and deal, double pass thru
First couple right, second couple right
All promenade around
Two and four wheel around, star thru
Pass thru, allemande left

JUST HASH

By Joyce M. Buzzard, Boring, Oregon

One and three pass thru join hands
Promenade left around just one
Make a line of four
Forward eight and back with you
Star thru and substitute
Center four star thru
Pass thru join hands
Promenade left around just one
To a line of four
Up to the middle and back
Star thru and substitute
Right and left thru in the middle you do
Box the gnat, pass thru
Circle up four
Side gent breaks to a line of four
Just the girls up and back
Pass thru, U turn back
Left square thru count four hands
Allemande left

SIMPLE IDEA

ON A BENDER

By Bruce H. Elm, Provo, Utah

Gent number one and his corner girl
Go up to the middle and back to the world
Same two, take your partner now
In a line of four go up and back
Same four bend the line
Go right left thru
Turn the girl, then pass thru
Cross trail, look for corner
All eight, left allemande

VI'S VARIATIONS

By Clarence E. Eskridge, Green River, Wyoming

Head ladies chain to the right
Heads to the middle and back with you
Swing thru the opposite two
Rock up and back and listen Pop
Centers trade without a stop
Spin the top, turn right
Girls left three-quarters round
Gents move up, rock up and down
Pull on by to the outside pair
Double spin the top right there
Turn right, men left three-quarters
Turn right, girls left three-quarters
Balance just one time man
Pass thru, left allemande

Heads to the middle and back with you
Right and left thru and turn your Sue
Swing thru the opposite two
Rock up and back and listen Pop
Centers trade without a stop
Spin the top, turn right
Girls left three-quarters
Gents step up rock up and down
Centers trade and balance there
Pull on by to the outside pair
Star thru, then swing thru
Without a stop spin the top
Balance once then change hands
Allemande left

Heads to the middle and back with you

Swing thru the opposite two
Rock up and back and listen Pop
Centers trade without a stop
Spin the top, turn right
Girls left three-quarters round
Gents move up, rock up and down
Pull by to the outside pair
Swing thru and balance there
Centers trade meet a new girl
Spin the top give her a whirl
Balance once then cross trail thru
Hurry man left allemande

GOOD TRADE

By Sam Stead, Lethbridge, Alberta, Canada

Head ladies chain across the world
Head gents and the corner girl
Move up and back then star thru
Circle four, head men break to a line
Now pass thru, wheel and deal
Double pass thru, now centers in
Cast off three quarters, then
Pass on thru, the men trade
Swing on thru, look out man
Ends will trade, left allemande

SQUARE TRADE

By Glenn Hinton, Curtis, Nebraska

One and three go right and left thru
Square thru to the outside two
Square thru again you do
Bend the line and pass thru
Girls trade then swing thru
Centers trade, boys run
Wheel and deal double pass thru
First couple left next go right
Right and left thru the first in sight
Two ladies chain, left allemande

STAR AWAY

By Monty Montooth, Fayetteville, North Carolina

Heads now, right and left thru
Side couples half sashay
All eight circle to the left
All four men square thru
Four hands around you do
Face the girls, right and left thru
She's your Pet, do an eight chain one
Men star left
Girls turn right, go around the track
Meet your partner, box the gnat
Pull on by, left allemande

SQUARE DANCE SPECIALTIES by *Sets in Order*

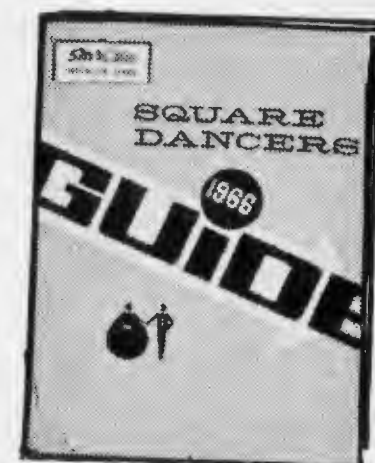


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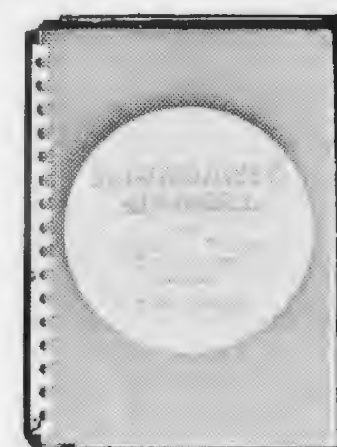
SQUARE DANCERS GUIDE—an International Square Dance Directory known as the "Square Dancers Guide—1966"

The hundreds of contacts listed in this guide are available to offer directory service pertaining to the square dancing activity in their area. In addition listings include miscellaneous square dance activities and information. **35c each postpaid**.



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(Letters continued from page 3)

stated future S.I.O. action to keep square dancers informed. I am sure that your action will help make the "helping hand" a big "helping hand"...

Ed Michl
Coshocton, Ohio

Dear Editor:

It was your article in the January issue that gave us the information that we needed to stimulate the dancers in our groups to help those in Keokuk. We all wanted to help when we heard of the disaster, but needed the leadership that you once again provided.

The dancers in Promenaders and in Star-makers and those enrolled in the classes sponsored by these clubs contributed a total of \$55.00 which we have forwarded to the Keokuk fund.

Wes and Julia Rea
Grosse Pointe, Mich.

Dear Editor:

While being closely associated with the Keokuk Swing Ezy Disaster Benefit Fund as I have been since the very beginning, I wish to thank all the square dance magazines for their ar-

ticles on the disaster. We receive many letters every day wanting information... and we feel that through our square dance magazines these people have been kept up to date. I also believe that our fund, which now stands at \$122,000, would be less than half this amount were it not for the wonderful co-operation that we have had through these articles.

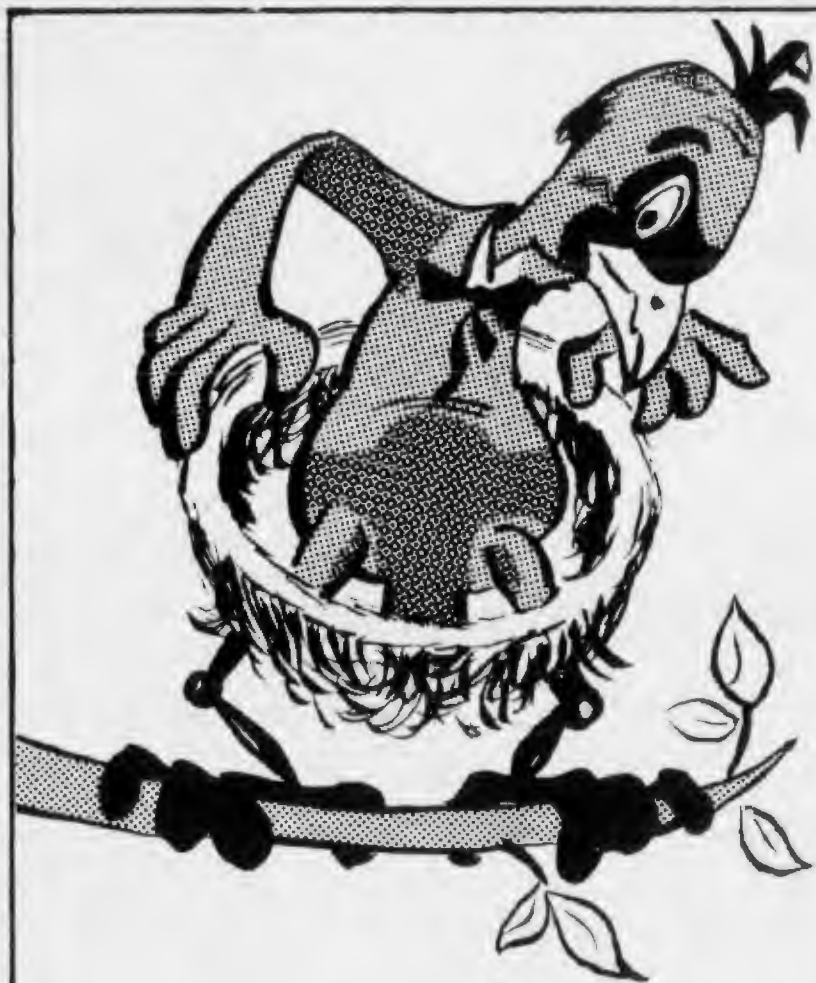
Due to the list of names which appeared in the January and February issues of the Sets in Order Magazine, many of the hospitalized have received numerous cards from all over the world which was a great morale builder to them... I personally approve all articles which were in any way beneficial to our funds or our friends in Keokuk.

Ken Anderson
Burlington, Iowa

Ken, as you know, was the caller for the Swing-Ezy Club at the time of the explosion. Since writing, the amount collected has neared the \$140,000 mark with still more needed.
Editor

Dear Editor:

I am sending a report of the donations for the Swing-Ezy Disaster Fund at Keokuk, Iowa, from the Jayhawk Federation of Square Dance



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Clubs in the Topeka, Kansas, area... We as square dancers, feel very proud to be members of an organization, willing to devote time and money for the relief of the more unfortunate ones. I am sure anyone participating has a feeling of goodness, when they extend a benevolent hand.

Homer & Catherine Thomason
Newman, Kansas

Dear Editor:

I want to take this opportunity to thank you for information you sent me about the Keokuk, Iowa, tragedy. Ester and I feel that Sets in Order has done a wonderful job and service for the people of Keokuk. Keep up the fine support for these square dance families...

Pete Hughes
Okla. State Federation of S/D Clubs
Oklahoma City, Okla.

Dear Editor:

In the Illinois area, there was probably quite a bit of publicity given to this (Keokuk) disaster, but many of our dancers heard about it by word of mouth, though it was printed in our newspapers...

Ruth Franklin
Arvada, Colo.

Dear Editor:

...I have felt that your treatment of the Keokuk disaster has been sensitive, realistic and a service to your readers. We all wanted that news — and I don't think there was anything ghoulish about us, or that the information was sensational. Hundreds of people must have sat down and written a check, just as I did...

Dorothy Stott Shaw
Colorado Springs, Colo.

Dear Editor:

...We thought you did a terrific job (on the Keokuk story) in good journalistic taste. The New England Caller did not have to elaborate as you did in Sets, because within a week of the disaster we had a flyer in the mail to every caller and club in New England...

Charlie Baldwin
Editor, New England Caller
Norwell, Mass.

Dear Editor:

...It was not until your article on the Keokuk disaster that my college students felt moved to do anything about it. They held some cake-walks and with the balance left over

Joe Lewis calls

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AT YOUR DEALERS NOW

from the Christmas party, they will have a little offering to send. Your follow-up article in the February issue was beautifully done and in perfect taste.

Kirby Todd
Folk Valley, Ill.

Dear Editor:

The Greater Memphis Square Dance Assn. immediately responded to the tragedy of the Swing-Ezy square dancers at Keokuk, Iowa, by sending a \$250.00 donation. Also, our annual New Years Eve Dance was dedicated to the disaster victims and a "free-will" offering taken up at the dance resulted in an additional \$50.00.

Many dancers in this area enjoy Sets in Order.

Kay Stevens
Memphis, Tenn.

There just isn't room to run a list of names of individuals and organizations who have contributed thus far to the Keokuk fund. See our comments in As I See It. Editor

Dear Editor:

The sudden passing of Bill Shultz on January 18 has saddened square dancers and callers in much of Washington. Bill's love and

enthusiasm for this popular pastime for 13 years has been an inspiration to a great many beginner dancers who have benefited from his help during their learning to master the basics. He, with his wife Jenny, were always there to give a helping hand and lots of encouragement...

If patience, willingness to work, a ready and infectious smile, thoughtfulness and true friendship count as jewels in a man's crown, the Heavens will be a little brighter for Bill's having been around.

Ed and Clara Kimball
Puyallup, Wash.

Dear Editor:

Am still enjoying my magazine and finding it extremely useful in my endeavours as regards (my) radio program. It seems quite unnecessary to say "Keep up the good work"—you've been doing just that for many years now...

Our 7th International Square and Round Dance Convention will be in Saskatoon come July. The Committee there are trying something new—at least for us. They are setting up a "Request Rounds" room, where programming will be flexible... They expect to set up some periods of recreational rounds—mixers,

GRENN

Newest Rounds

GR 14084

"DEEP IN MY HEART" by Blackie & Dottie Heatwole. A lovely waltz by gifted composers.

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14083 Moonlight Saving Time/Allez Vous En
14082 Archie's Melody/Winter Mixer
14081 Love Me Tenderly/SF Bay
14080 All Alone/Look Me Over

12079 Yellow Bird — Schneider
12078 This Land — Davis
12077 Henry The Eighth — Johnston
12076 Clementine — Johnston

TOP

Newest Squares

TOP 25120

TOP 25121

"THE MOON IS MAKING EYES" A quiet dance.

"THE HAPPY SQUARE DANCE WAY"

A cotton-pickin' rouser. Both are flips by our Canadian fireball Ron Thornton.

RECENT SQUARES

25119 Heartaches — Prystupa
25118 The Last Time I Saw Henry — Cargill
25117 Under The Sun — Zents
25116 Green Green — Hendrickson

25115 Harvest Of Sunshine — Zents
25114 Travelin' Shoes — Schultz
25113 Downtown — Anderson
25112 Winter Wonderland — Cargill

circle contras, double circle dances and the favorite easy rounds that have been enjoyed in the square dance clubs this last two or three years...

Noreen Wilson
Fort Qu'Appelle, Sask., Canada

Dear Editor:

We wish to advise that the "dancing cactus" and the words "home of the dancing cactus" have been copyrighted (by the Tucson Community Square Dance Council, Inc.) for a number of years. We are passing this information on so there will be no infringement on the copyright.

Dorothy Nunnink
Tucson, Ariz.

Dear Editor:

I like the column, 'Round the Outside Ring, but it would be nice if someone lit a fire under some of your Canadian correspondents.

Bob Hamilton
Richmond, B.C., Canada

Dear Editor:

We have taken Sets in Order for some years and we have always been on the side of friendship and fun in square dancing.

Please refer to page 13 of February issue —

second paragraph and we quote, "and not finding a single one smiling."

Now turn to page 25 under "Discovery!" There are 10 people depicted — only two are smiling. Our criticism is meant to be constructive as — we repeat — we think square dancing should be fun...

Charles and Helen Rapp
St. Clair Shores, Mich.

Hmmm, you can't win them all. Guess our square dancers in this series were just concentrating too hard. Editor

Dear Editor:

...Love your Sets in Order magazine and get a big bang out of Grundeen's cartoons on the back cover.

Lorene Stebbins
Jefferson, Okla.

Dear Editor:

Just finished reading your article, "Discovery"—very good. So is the Square Dancers Guide. You state you have additional copies of Sets in Order available for inexpensive distribution. Please send me more information.

Vernon Kay
Okabena, Minn.

Thank you for your kind words; they are much

Meg Simkins

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appreciated. And yes, from time to time we do have extra copies of *Sets in Order* available and we are happy to send them in quantity, free of charge, if you will just pay for the postage. This doesn't usually amount to very much and we just send a bill. Editor

THE SQUARE DANCER'S GUIDE—1966

Dear Editor:

Thanks so very much for the Square Dancers Guide in your February issue of *Sets in Order*. It must have been quite a task to assemble all this information but what a help it will be to us all! Many times we have been on business trips in other states and spent lonely evenings in hotel rooms wishing we knew where some club was dancing so we could join them.

I removed the Guide portion from the magazine and carefully placed it in our traveling case so we will be sure to have it when we are on the "go" again. I am sure we will be meeting many new dancers on our next trip out of town...

Ruth Holbert
Corbin, Ky.

Dear Editor:

We are sure that you received many letters of congratulations on your February issue of

Sets in Order. The 1966 Square Dancers Guide is a terrific addition and is a must for the future publications each year...

Vic and Peg Wills
Drexel Hill, Pennsylvania

Dear Editor:

Reading thru the February issue of *Sets in Order* I sat up straight when I saw in your Square Dancers Guide under the state of Kentucky, the name Ginny Duffey... It stood out like a new crinoline...

The Duffeys have been square dancing about 20 years (they started young). Fourteen years have been devoted to instructing beginner groups thru organized classes... They have taught young and old alike. Bob has been calling about 8 years for Kentucky Kuzzins, a most friendly club, meeting on first Saturdays of the month. There isn't enough that can be said for them; their endless, tireless effort devoted to square dancers here testifies to that. Yes, their name belongs in the Square Dancers Guide; they've been guiding square dancers for years.

Edith and George Harding
Covington, Ky.

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Dear Editor:

Was pleased with the February "66" Sets in Order, especially the Square Dancers Guide, but was sorry to find that the San Diego Fiesta de La Cuadrilla on Nov. 4-6 was not listed...

Norman Hommas
San Diego, Calif.

Dear Editor:

The Square Dance Guide in the February issue is very informative but it appears the information is not quite complete. Was there no way of insuring as complete a coverage as

possible? As an example, under one province in Canada would it not have been possible to secure a listing from each of the major cities?...

Lola and Hugh Armstrong
Regina, Sask., Canada

Dear Editor:

... Square dancing in this area is doing just great. We have three clubs, two of which claim Wintersville as their town and one in Steubenville, just a hop, skip and jump from us. Two new clubs in the immediate area and more classes beginning all the time. It certainly does

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Veronica Bonham
 Wintersville, Ohio

Dear Editor:

Dave Taylor's recent trip to call for the Bar-None Saddle-ites of New Orleans will not soon be forgotten. Before "calling" for the dancers he was called upon to apply artificial respiration to a 14-year-old boy who had apparently drowned. After Dave worked for an hour the

boy was revived and those concerned will be eternally grateful.

May we also say that the response of the square dancers was equally successful and we are all looking forward with real enthusiasm to his and Angie's next visit to Bar-None Ranch.

Chuck and Opal Goodman
 St. Rose, La.

Dear Editor:

. . . We particularly like the items that your fine magazine and its contributors are making



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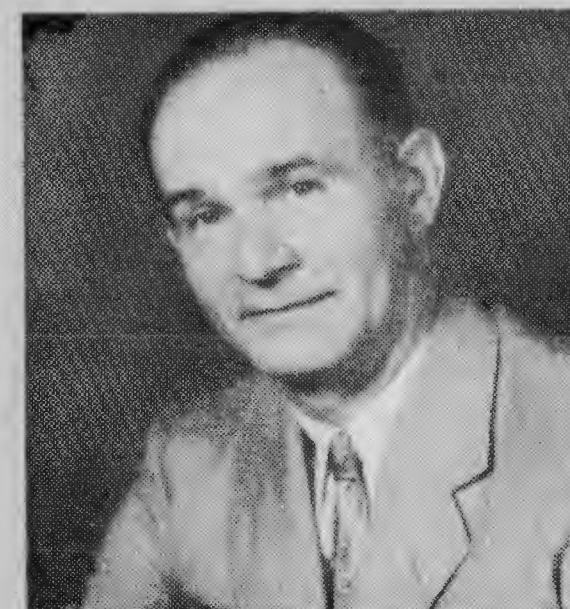
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towards sane, sensible, fun dancing. We like particularly, "As I See It" by Bob Osgood and it would be extremely hard to mention any area that we would not approve 100%. The cartoons are tremendous, also the ideas which foster success for new and experienced square dancers and their organizations are very helpful and stimulating.

Norbert F. Tabery, Denver, Colo.

Dear Editor:

...You have no idea how much this (being featured as round dancers in Sets in Order)

means to a leader. We have been subscribing to Sets in Order for quite a few years and naturally we were always interested to see who had been selected for the honor. We never dreamed that some day we would be one of the chosen few...

Doris and LeVerne Reilly
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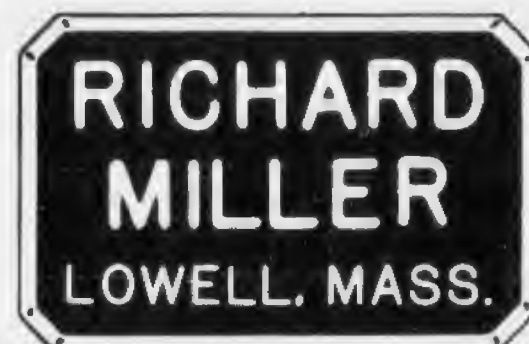
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Dub and Zelma McDaniel — San Angelo, Texas

WE HAVE A DUO of calling talent this month — the husband-wife team of Dub and Zelma McDaniel who call San Angelo, Texas, home. Dub turned to square dance calling in 1959 with Zelma following shortly thereafter. Two clubs in San Angelo draw their callers from the membership and it was in this atmosphere that the McDaniels learned to call.

After several years of calling and being largely responsible for providing and maintaining Jubilee Hall for square dancers, Dub and Zelma turned their attention to instructing beginner classes. Here they both began to shine as they demonstrated their calling and teaching abilities. In addition to teaching in their home town, they have held classes on nearby Goodfellow Air Force Base and in Brownwood. Two new square dance clubs have come into being as a result of their efforts.

Last fall the McDaniels were not only teaching two new beginners' classes but calling for their own club and for one in Brownwood, giving them a Monday-Tuesday-Wednesday-Friday-Saturday schedule. What makes the schedule even more impressive is that Brownwood is 100 miles from San Angelo. In Dub's job as a production contractor he travels some 200 miles every day and this plus a 200-mile round

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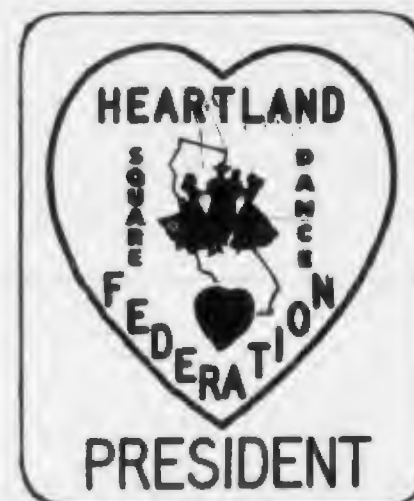
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trip to Brownwood at least 6 times a month adds up to a lot of traveling for the cause.

On returning from a Westerners Square Dance Assn. meeting last October, the McDaniels were involved in an automobile accident which kept them out of commission only temporarily. Within a month they were back on schedule.

New opportunities keep coming to this caller-couple. Because of her success in dealing with teenagers, Zelma served on the teenage panel at the 14th National Convention. They

have both been on the staffs of square dance institutes and Dub was invited to be one of three callers for a festival to be held in Ciudad Acuna, Mexico. — *Clayton Moulds*

TIME IS NEEDED

In order to process a new or renewal subscription to Sets in Order, it is necessary to allow a period of 6 weeks. This is normal in magazine publication. The same amount of time must be allowed for a change of address so, in order not to miss any of their copies, subscribers are asked to send in address changes promptly.

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This led to teaching rounds in the Fall of 1960, forming a club from the first class. Realizing that beginners fall by the wayside if not nurtured longer than thru a beginners class, they added an intermediate class and now conduct both a beginners and an intermediate class every year. Occasionally they add a series of advanced classes.

Blackie and Dottie cue and teach rounds for the one square dance club they have time to attend. They have 100% participation in easier rounds which they teach so that everybody can dance. They conduct rounds for a half-square and half-round dance club. Finally, the Heatwoles work with the round dance club mentioned earlier where they practice a "middle-of-the-road" approach to round dancing. They believe this attitude fosters better dancing,

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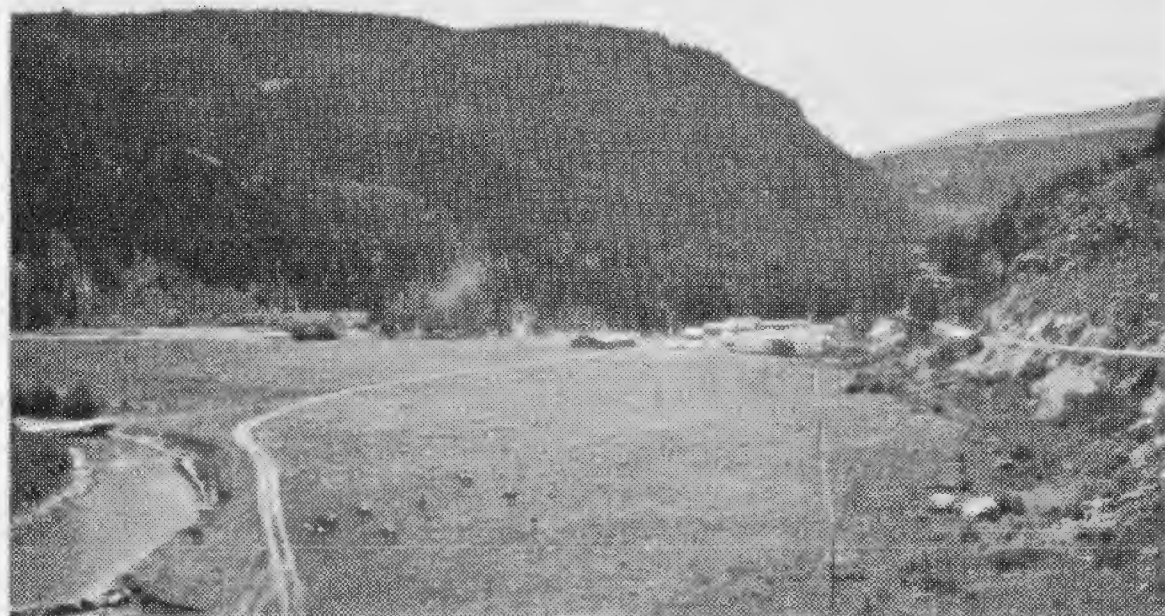
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(Letters continued from page 5)

Apr. 17—East Central Ia. Fed. Guest Caller
Dance, Teamsters Hall, Cedar Rapids, Ia.

Apr. 17—10th Ann. Mid-State Festival
City Audit., Columbus, Nebr.

Apr. 17—Illinois Spring Knotheads Dance
Blue Moon, Elgin, Ill.

Apr. 22—Lift Lock Annual Spring Spree
Armouries, Peterborough, Ont., Canada

Apr. 22—8th Annual Funstitute
Hellenic Bldg., Salt Lake City, Utah

Apr. 22—Jeans & Janes Guest Caller Dance
Women's Club, Topeka, Kans.

Apr. 22—5th Ann. Benefit Square Dance
Wells Field House, Fort Belvoir, Va.

Apr. 22-23—1st Round Dance Festival
Wolfen School Round House, Amarillo, Tex.

Apr. 22-23—8th Ann. Kentuckiana Bluegrass
Frolic, Fair & Expos. Center, Louisville, Ky.

Apr. 22-23—5th Annual Spring Fling
Sawyer Audit., La Crosse, Wisc.

Apr. 23—Pioneer Rounds All-Day Festival
Hayloft, Asbury Park, N.J.

Apr. 23—Grand Squares Guest Caller Dance
Wellsville, N.Y.

Apr. 23—Beaux & Belles Foothill Frolics
Skating Rink, Purcellville, Va.

Apr. 23—Wagon Wheelers Ann. Spring Jamb.
Regina, Sask., Canada

Apr. 24—7th Ann. Sonora Pass Festival
Fairgrounds, Sonora, Calif.

Apr. 24—Ann. Beatrice Spring Festival
City Audit., Beatrice, Nebr.

Apr. 24—Teen Age Assn. Spring Dance
McDonald's Barn, North Hollywood, Calif.

Apr. 28—Spares 'n' Squares Guest Caller Dance
Kenner Colleg., Peterborough, Ont., Can.

Apr. 29—C.K.S.D.A. Callers Festival
Amer. Leg. Hall, McPherson, Kans.

Apr. 29—Square-A-Naders Guest Caller Dance
North Fork Colleg., Brantford, Ont., Can.

Apr. 29-30—Greater St. Louis Fed. Spring Fest.
St. Louis, Mo.

Apr. 30—Rock 'n' Reelers Guest Caller Dance
Spruce Point Grange, Eureka, Calif.

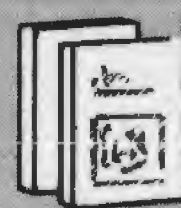
Apr. 30—South Dakota Assn. Dance
Rapid City, South Dakota

Apr. 30—6th Ann. Spring Festival
Akron Univ., Akron, Ohio

Apr. 30—Northeast Kansas S/D Festival
Munic. Audit., Topeka, Kansas

Apr. 30—3rd New Orleans R/D Festival
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More Dealers Follow ➔

(Record Review continued from page 8)

Synopsis: Complete call printed in Workshop.

Comment: A currently popular tune, a fast moving dance using standard basics. Lyrics are interesting and well metered. Rating: ☆☆☆

BIRD OF PARADISE — Aqua 45-130

Key: C **Tempo: 130** **Range: High HC**
Caller: Arne Hagen **Low LC**

Music: Western 2/4 — Piano, Guitar, Bass, Violin, Drums

Synopsis: (Break) Ladies chain — circle — allemande — forward two for a thar star — shoot star — weave — do sa do — promenade. (Figure) Heads promenade half — do sa do — 1/2 square thru — do sa do — ocean wave — swing thru — men trade — corner swing — promenade.

Comment: This tune is used twice this month and the dance for this one is contemporary and well timed. Music is good but fidelity could be better. Rating: ☆☆☆+

ALABAMA MAID — Kalox 1055

Key: B flat **Tempo: 126** **Range: High**
Caller: Vaughn Parrish **Low**

Music: Western 2/4 — Guitar, Saxophone, Violin, Piano, Drums, Vibes, Trumpet, Bass

Synopsis: (Break) Heads promenade 1/2 — sides square thru — right and left thru — dive thru — pass thru — allemande — weave — do sa do — promenade. (Figure) Head ladies chain 3/4 — head men and corner up and back — box the gnat — right and left thru — circle — allemande — grand right and left — promenade.

Comment: Well played music and dance patterns that are interesting. Lyrics are good but callers may have to make some word meter adjustment. Rating: ☆☆☆

YOU CALL EVERYBODY DARLING —

Blue Star 1779*

Key: G **Tempo: 126** **Range: High HB**
Caller: Marshall Flippo **Low LD**

Music: Western 2/4 — Saxophone, Guitar, Vibes, Piano, Drums, Bass, Banjo

Synopsis: Complete call printed in Workshop.

Comment: An old standard tune with good music and a brand new contemporary dance. The timing is excellent although callers will have to learn to fit a few of the words to the music. Rating: ☆☆☆+

'TIL THE WELL RUNS DRY — Hi-Hat 330

Key: E flat **Tempo: 127** **Range: High HC**
Caller: Don Hills **Low LC**

Music: 4/4 Shuffle — Trumpet, Guitars, Accordion, Piano, Drums, Bass

Synopsis: (Break) Corner do sa do — see saw — gents star right — partner left — corner box the gnat — do sa do — left allemande — pass one — swing next — promenade. (Figure) Heads square thru — swing thru — spin the top — right and left thru — circle — allemande — promenade.

Comment: An excellent tune to good music with a "shuffle beat." Dance patterns are contem-

porary and well timed. Lyrics and word meter are good. Rating: ☆☆☆+

GO SWINGING WITH A LADY — Lore 1086

Key: A **Tempo: 126** **Range: High HC**
Caller: Allen Tipton **Low LB**

Music: Western 2/4 — Violin, Accordion, Guitar, Piano, Drums, Bass

Synopsis: (Break) Circle — corner swing — allemande — forward two for thar star — slip clutch — allemande — right and left grand — promenade. (Figure) Heads promenade 1/2 — four ladies chain — heads square thru — right and left thru — swing — promenade — swing.

Comment: Dance patterns are standard, have good timing and are not wordy. Tune and music do not offer much excitement.

Rating: ☆+

HELLO MARY LOU — Swinging Square 2333

Key: A **Tempo: 130** **Range: High HB**
Caller: George Peterson **Low LD**

Music: Western 2/4 — Violin, Guitar, Clarinet, Drums, Bass, Piano

Synopsis: (Break) Ladies promenade — do sa do — circle — allemande — right and left grand — promenade. (Figure) Ladies chain — heads up and back — star thru — pass thru — circle four — heads break to line — up and back — pass thru — wheel and deal — centers square thru 3/4 — swing — promenade.

Comment: A double right and left grand in the break may cause some confusion but the dance patterns are well written. The tune is repetitious and music is not exciting. Rating: ☆+

FURTHER AND FURTHER — Rockin'A 1331

Key: C **Tempo: 128** **Range: High HC**
Caller: Paul Childers **Low LC**

Music: Western 2/4 — Guitar, Violin, Piano,

CURRENT BEST SELLERS

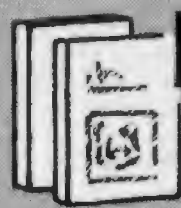
Sixty-three dealers of Square and Round Dance records in key cities throughout the United States and Canada were canvassed to find which records were selling in their individual areas. The following lists were made up from the results of that survey as tabulated in mid-March.

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Houston	Wagon Wheel 302
Alabama Maid	Kalox 1055
Devil Woman	Hi-Hat 326
Engine #9	Wagon Wheel 203
Steel Guitar Rag	Windsor 4848

ROUND DANCES

Philadelphia Strut	MacGregor 8555
Alabama Waltz	Grenn 14074
Oh Boy	Belco 214
Marie	Sets in Order 3153
Moonlight Cocktails	Windsor 4707

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Additional Dealers on Previous Page

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Synopsis: (Break) Ladies star right $\frac{3}{4}$ — roll promenade — heads wheel — right and left thru — slide thru — allemande — grand right and left — promenade. (Figure) Allemande — swing — Heads right, circle to line — pass thru — wheel and deal — centers pass thru — swing thru — box the gnat — pull by — corner swing — promenade.

Comment: Dance patterns are contemporary, well metered and have standard timing. A country tune played in country style. Rating: ☆☆

FINDERS KEEPERS — Windsor 4850*

Key: C **Tempo: 127** **Range: High HC**

Caller: Bruce Johnson **Low LC**

Music: Standard 2/4 — Clarinet, Piano, Drums, Guitar, Rhythm-Guitar, Bass, Baritone-Saxophone

Synopsis: Complete call printed in Workshop.

Comment: Well played music and a good example in choosing a dance pattern to fit a tune. Standard movements and good timing.

Rating: ☆☆☆

DON'T TELEPHONE, DON'T TELEGRAPH —

MacGregor 1084

Key: C **Tempo: 126** **Range: High HC**

Caller: Bill Ball **Low LC**

Music: Western 2/4 — Guitar, Banjo, Accordion, Piano, Bass

Synopsis: Ladies chain $\frac{3}{4}$ — circle — roll away — circle — allemande — weave — do sa do — allemande promenade. (Figure) Ladies chain — Heads star thru — pass thru — allemande — promenade — heads wheel — star thru — do sa do — eight chain 3 — allemande — do sa do — corner promenade.

Comment: Contemporary dance patterns with standard timing. Tune and lyrics lack imagination but good callers will sell it. Rating: ☆☆

GREEN GREEN — Top 25116

Key: C **Tempo: 131** **Range: High HB**

Caller: Chip Hendrickson **Low LD**

Music: Western 2/4 — Accordion, Banjo, Piano, Drums, Baritone-Saxophone, Bass

Synopsis: (Break) Allemande — forward two for thar star — shoot star, full turn — face corner, pass by — star thru — circle — rollaway — swing — promenade. (Figure) Ladies chain $\frac{3}{4}$ — heads promenade $\frac{1}{2}$ — cross trail, round one — in middle box the gnat — square thru five hands — allemande — promenade.

Comment: Not the first time this tune has been used but this is an excellent instrumental. The dance patterns are standard and have good word meter and timing. Rating: ☆☆☆+

I'D BETTER CALL THE LAW ON ME —

MacGregor 1085

Key: C **Tempo: 126** **Range: High HC**

Caller: Don Stewart **Low LC**

Music: Western 2/4 — Accordion, Guitar, Drums, Piano, Bass

Synopsis: (Break) Circle — allemande — partner right — men star left — do sa do — allemande

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— grand right and left — promenade — swing.
(Figure) Heads up and back — full square thru — do sa do — ocean wave — swing thru — box the gnat — right and left thru — pass thru — swing — promenade — swing.

Comment: Well played music and a lively tune that has a little "bounce." Dance patterns use standard figures and timing is normal.

Rating: ☆☆+

TRAVELIN' SHOES — Top 25114

Key: A **Tempo:** 125 **Range:** High HC

Caller: Wally Schultz **Low LC**

Music: Western 2/4 — Piano, Guitar, Rhythm Guitar, Bass, Accordion

Synopsis: (Break) Allemande — do sa do — promenade — heads wheel — star thru — eight chain 4 — star thru — up and back — cross trail — allemande — promenade. (Figure) Heads square thru — do sa do — swing star thru — Calif. twirl — two ladies chain — star thru — corner swing — promenade.

Comment: Dance patterns are interesting and the tune is good. The lead of the music is very light with heavy emphasis on the rhythm. Callers may have to learn tune from the with calls side. Music is slow.

Rating: ☆☆

HOEDOWN

SUGARFOOT RAG — Blue Star 1778

Key: F **Tempo:** 132

Music: (The Texans) — Plectrum-Banjo, Piano, Drums, Bass, Rhythm-Guitar

TULSA — Flip side to the above

Key: D **Tempo:** 128

Music: (The Texans)

Comment: Sugarfoot Rag is a lively tune with old-fashioned hoedown flavor. Tulsa is exactly the same instrumental used as a singing call on the Lore label reviewed in this issue. It is quite repetitious.

Rating: ☆☆

ROUND DANCES

ARCHIE'S MELODY — Grenn 14082

Music: (Al Russ) — Piano, Violins, Saxophones, Drums, Bass

Choreographers: Archie and Nora Murrell

Comment: Good danceable music and a waltz

routine that should have wide appeal. Half of the dance (16 meas.) are repeats.

WINTER MIXER — Flip side to the above

Music: (Al Russ) — Piano, Vibes, Saxophone, Drums, Bass

Choreographers: Irv and Betty Easterday

Comment: A fast moving 8 meas. mixer that goes thru 8 times.

MILORD — Hi-Hat 825

Music: (Gene Garf) — Trumpet, Saxophones, Guitar, Piano, Drums, Bass

Choreographers: Bernie Tourigny & Jan Brunell

Comment: An exceptionally easy and fast moving routine with many repeats. Extremely well played music.

CALL IT LOVE — Flip side to the above

Music: (Gene Garf) — Trumpet, Saxophones, Accordion, Guitar, Piano, Drums, Bass

Choreographers: Hi & Cookie Gibson

Comment: A smooth flowing two-step that is not for the novice but still is not difficult. 12 measures are repeated.

CAN'T STOP LOVING YOU — Belco 217

Music: (Belco Rhythm Boys) — Guitar, Piano, Saxophones, Drums, Bass, Vibes

Choreographers: Don & Pete Hickman

Comment: Pleasant music and two-step that is not difficult. Dance is divided into 2 parts with 8 measures repeated in each half.

THE RIGHT LOVE — Flip side to the above

Music: (Belco Rhythm Boys) — Guitars, Trumpets, Bass, Piano, Drums, Vibes

Choreographers: Emanuel & Anne Duming

Comment: Interesting music. A slow tempo (but good rhythm) two-step that is quite easy. No parts are repeated.

GO-GO-GO — Windsor 4712

Music: (Pete Lofthouse) — Guitar, Piano, Drums, Rhythm Devices, Bass

Choreographers: Betty & Clancy Mueller

Comment: A fast moving but easy two-step that is quite easy. 16 measures are repeat. The tune is "Later Than You Think." Music has Latin flavor.

FOREVER AND EVER — Flip side to the above

Music: (Pete Lofthouse) — Saxophones, Guitar,

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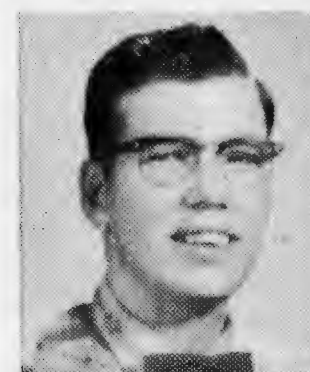
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Choreographers: Don & Betty Paradis

Comment: A 32 meas. waltz routine with no repeats. Dance goes thru twice. For experienced dancers. Tune is "Always."

COPENHAGEN — Sets In Order 3154

Music: (The Artists) — Piano, Trumpets, Guitar, Bass, Drums, Vibes

Choreographers: Manning & Nita Smith

Comment: A waltz routine that is not difficult to music with a slight Viennese flavor. Eight measures are repeats.

TEARDROPS — Flip side to the above

Music: (The Artists) — Guitars, Piano, Organ, Drums, Bass, Vibes, Harmonica.

Choreographers: Walt & June Berlin

Comment: A smooth flowing waltz routine that is quite easy but not for novice dancers. Eight measures are repeats.

MAGAZINE RECOGNIZES SILVER SPURS

Roland Hill, a columnist for the Fabulous Las Vegas magazine, was enchanted by a visit to a performance of "Red" Henderson's Silver Spurs, a group of young people from Spokane, Wash., and a few excerpts from his column follow:

"This program I saw consisted of Cowboy Squares (a century of square dancing), then some Scotch dances, a beautiful series of Ukrainian Folk Dances, then a delightful interlude of panoramic dancing, consisting of the Charleston, Sailor's Hornpipe, Old Soft Shoe...not to mention the Filipino Bamboo dance—better than the Hawaiian pole dance that fascinated the onlookers for so many months at the Stardust Hotel in Las Vegas...

"After intermission, during which I met and talked with Red Henderson, his chaperones and one youngster by the name of John Lear (just fifteen, who I wouldn't be afraid to bring to Las Vegas and put on any nightclub stage—he was terrific)...Mr. Henderson told me

that not a single one in the group smoked or drank, were all A students or thereabouts and were about as cleancut a group as you could find... (After intermission) In the silence of the place, the dancing and grace in the large hall was breath-taking to watch..."

Incidentally, "Red" and his dancers will be making another tour this summer and those interested in information concerning special appearances of the group should write to: E. S. Henderson, West 1503 2nd Ave., Spokane, Washington.

ISABEL WILSON

Square dancers in Ottawa, Ontario, mourn the recent passing of Isabel Wilson who, with her husband Art, was closely connected with the development of square dancing in that city. The Wilsons began square dancing in Calgary in 1949 and, when they moved to Ottawa in 1953, brought with them the fresh enthusiasm which sparked the Ottawa activity.

LOWRY TO WINDSOR

Ed Lowry, for a number of years associated prominently with MacGregor Records in Los Angeles, Calif., has purchased Windsor Records from Mrs. Winnie Alumbaugh. Lowry brings a wealth of experience in the square dance recording field to his new location. Windsor Records headquarters in Temple City, California.

SQUARE DANCE VACATIONS

We stole a march on ourselves. The listing of Square Dance Vacations which often appears in the April issue of Sets in Order was a part—this year—of the Square Dancers Guide in the February issue. Dates and locations of the various square dance institutes plus a contact to whom to write for information can be had by reference to this listing in the February Sets in Order.



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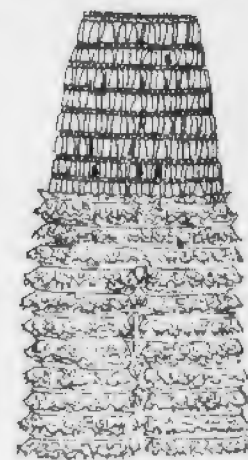
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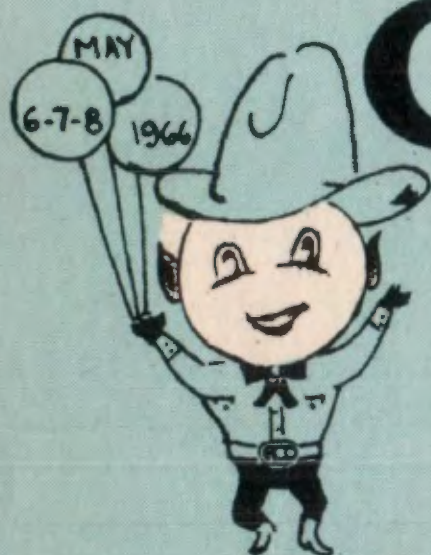
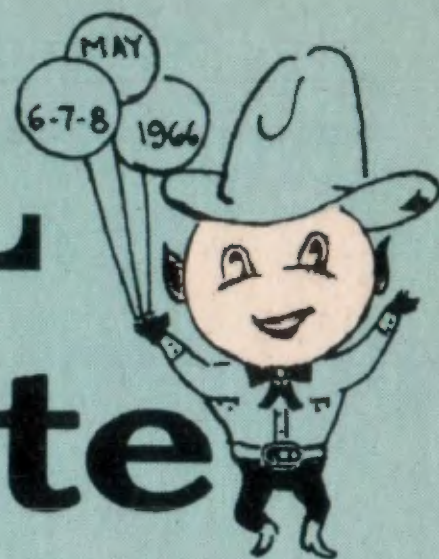
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BUCKET LOST

Kera Dudes 'n' Dolls still have not found their "traveling bucket." A symbol of the aluminum-company-sponsored club in Ravenswood, W. Va., the bucket is of anodized aluminum and was sent "traveling" about the U.S.A. to collect the names of as many clubs as possible. It has not returned to the fold, although it was last heard of in Saginaw, Mich. Anyone knowing of its whereabouts is invited to write Red Handley, Handley's Chateau, Millwood, W. Va. 25262.

DISCARDED SQUARE DANCE DUDS

Does anyone know of a good repository for used but still useable square dance clothing? Many queries come to the Sets in Order office on "Where can I send my outgrown but not worn out square dance attire?" We have no pat answers but we would certainly like to learn of places that could use such items for both men and women. Send us a postcard to Clothing, 462 N. Robertson Blvd., Los Angeles, Calif. 90048 if you have some tremendous ideas.

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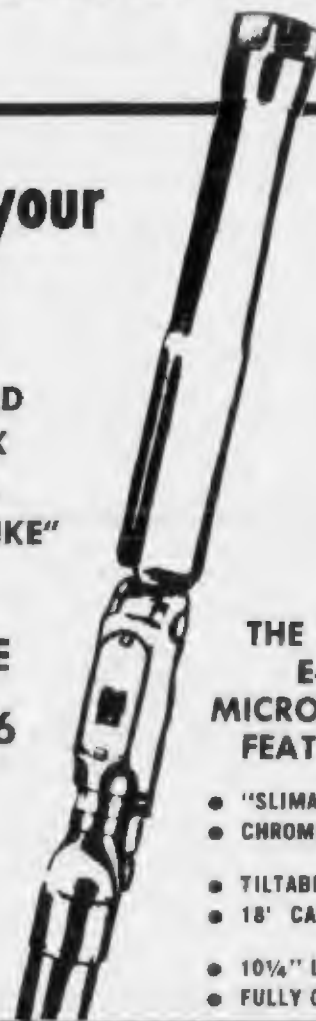
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EXPERIMENTAL LAB

A basic is a necessary movement with a short, clear call that cannot otherwise be given descriptively in the time needed. The call should not be confused with the sound of other calls. The movement itself should not be one that could be called just as well with existing basics. The movement should be smooth-flowing (not erratic or awkward) and should lend itself to rapid teaching. Last, to be considered a basic, a movement must prove its ability to withstand the test of time through continued usage.

WITH THE RUN, fold, trade, circulate, spin the top and swing-thru figures getting an extremely good play these days, the following movement lends itself rather well for some of the workshop groups who are looking for something just a little different.

RIP THE LINE

By Don Pfister, San Diego, California

In any line of four, facing in any direction, the end dancers will cross fold, while the two in the center will do a U-turn back.

We've taken our two couples, (1) and worked Rip the Line with them from three different formations. First, in an ocean wave (2) our two couples follow the call by dropping hands and each of the end two men move forward as the ladies start a U-turn back (3). Crossing in front of the first girl, the men move until they are standing behind the next to face in the same direction that she is (4) and ready for a single-file maneuver or some action that would put them into a movement with another foursome.

With the regular route line (5) we have one man and one lady as our two ends of the line. Our centers simply start a U-turn back and the ends a cross-fold (6) passing right shoulders so that the dancers have changed direction and one couple is directly behind the other (7).

Our last example (8) finds the dancers in a two-faced line (4 in line you travel). The ends this time are both the ladies, who move forward, passing the first man as the men start a U-turn back (9) to end in a rather staggered lineup (10) for a pass-thru, right and left thru, etc. For examples of Rip the Line, see page 43 in this issue of the Workshop.

Remember, the purpose of this Experimental Lab is to present material that needs further study before being put into general usage. The small workshop groups are best suited for this purpose.

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"Dancing is at once rational and healthful; it is the natural amusement of young people and such it has been from the days of Moses."

—William Cobbett

INFORMATIVE BULLETIN

Santa Clara Valley Square Dancers Assn., Inc., centered around the San Jose area in California puts out an informative bulletin which gives basic information such as the his-

tory of square dancing (thumb-nail style); the history of the association itself; lists teen clubs; lists association officers, with telephone numbers; and finally, lists all association clubs and where they dance. This should prove most helpful to area dancing.

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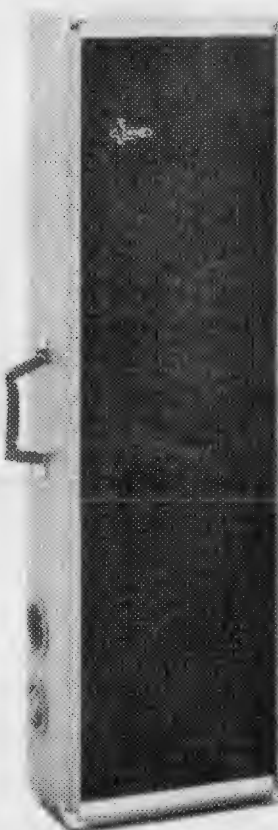
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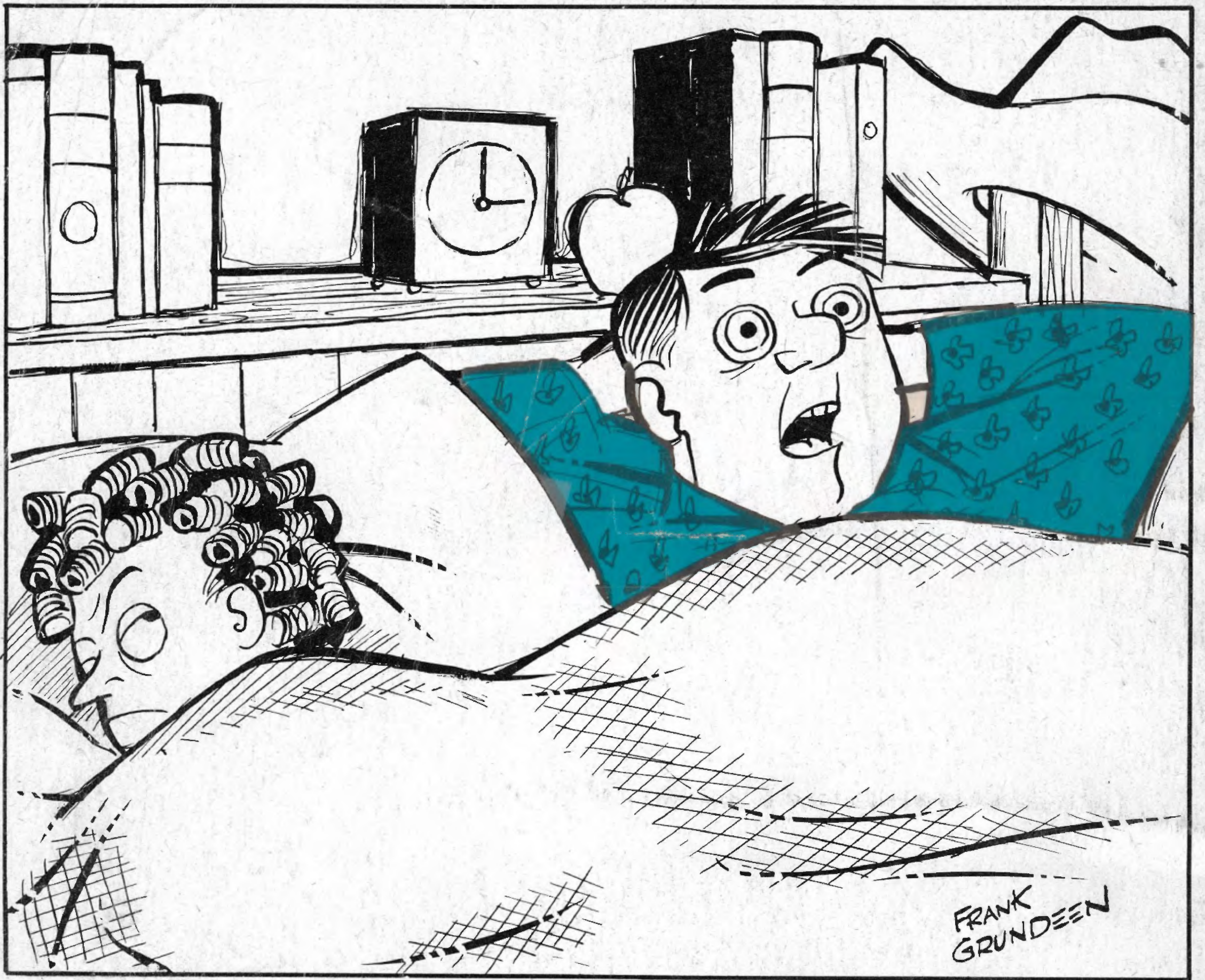
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